PRC

FEBRUARY 23, 1998

NEW YORK

LINCOLN CITY LIBRARIES
3 3045 01516 5737

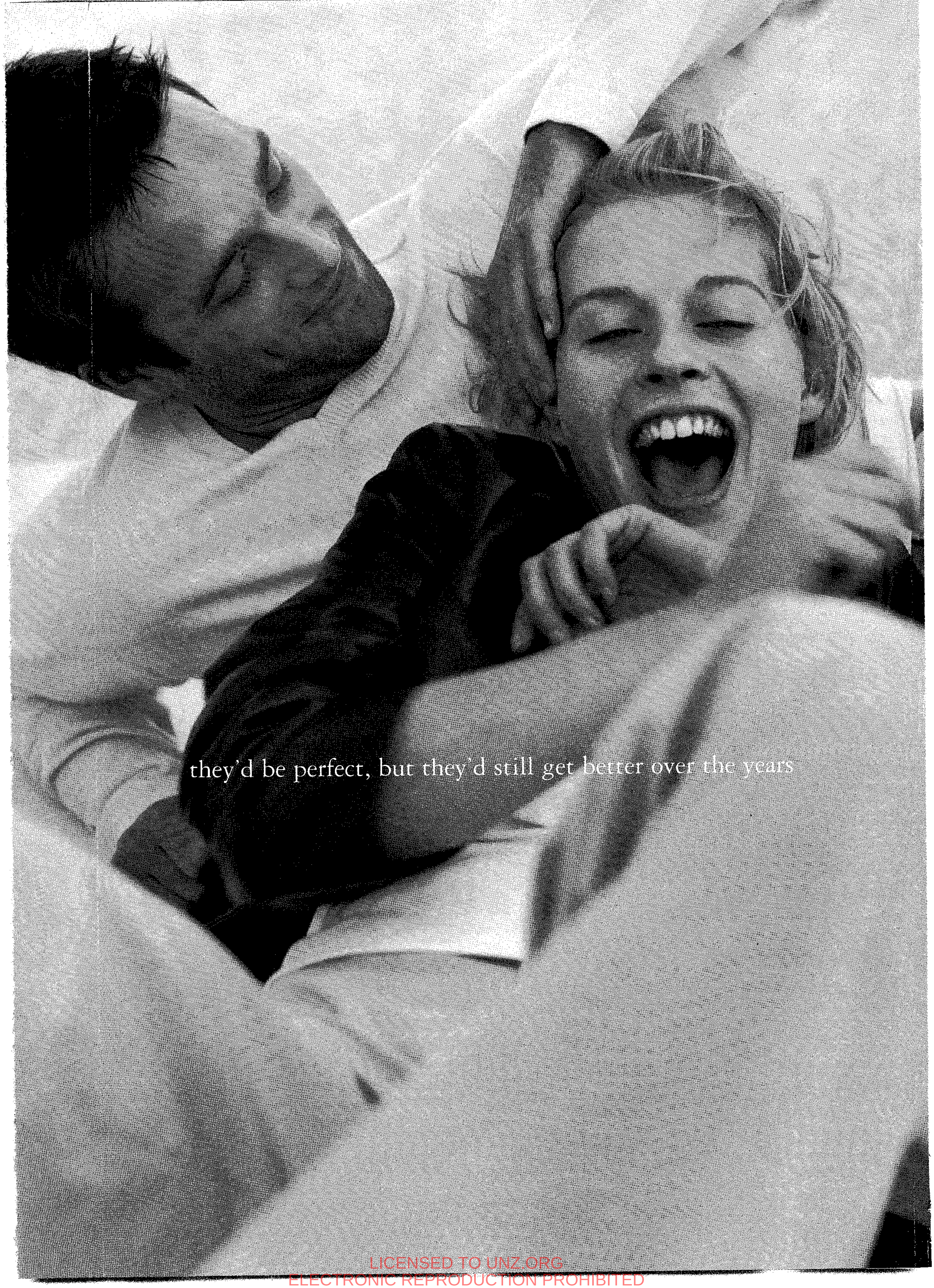
SPRING FASHION 1998

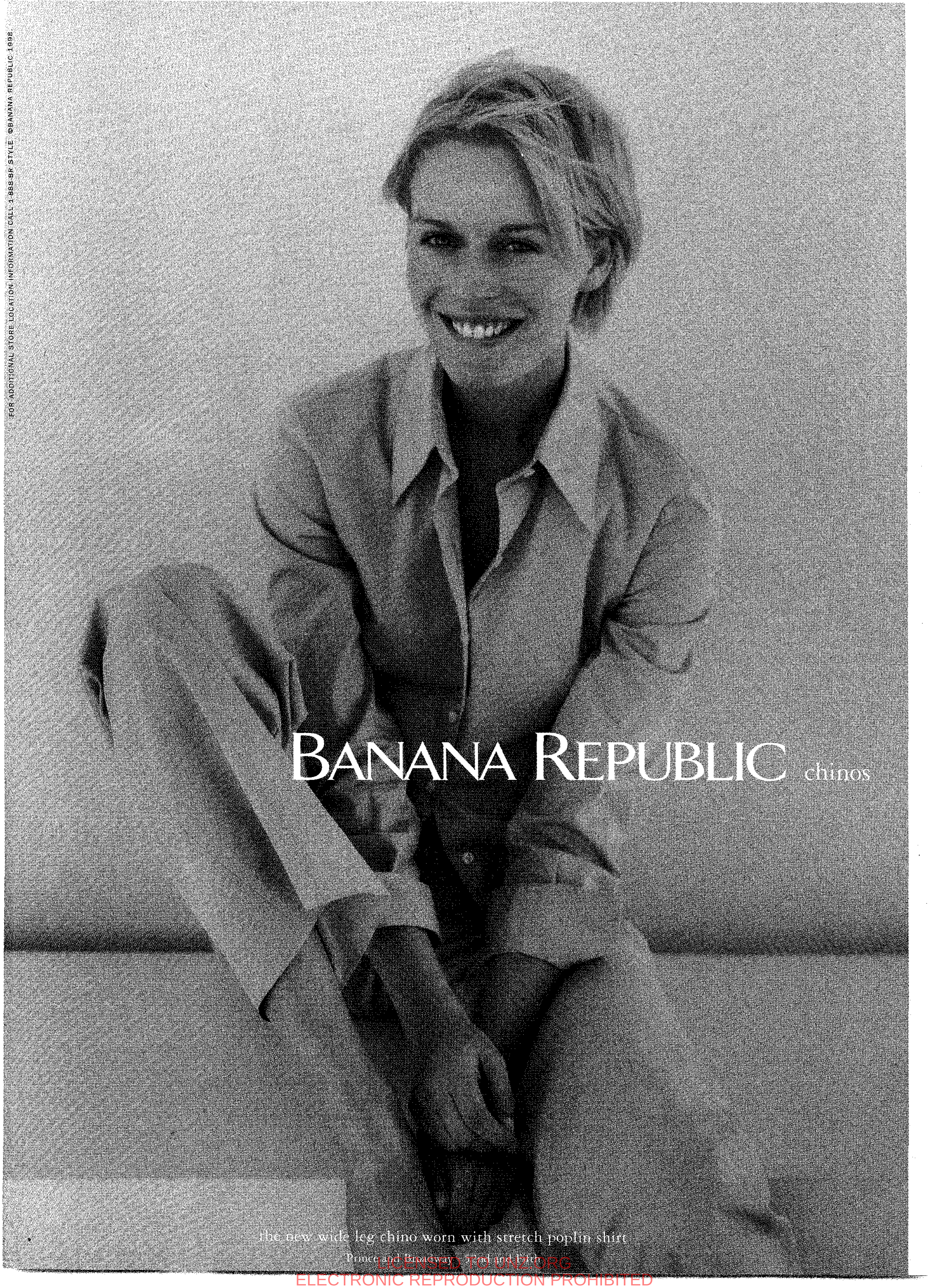
BY
JADE
HOBSON
CHARNIN

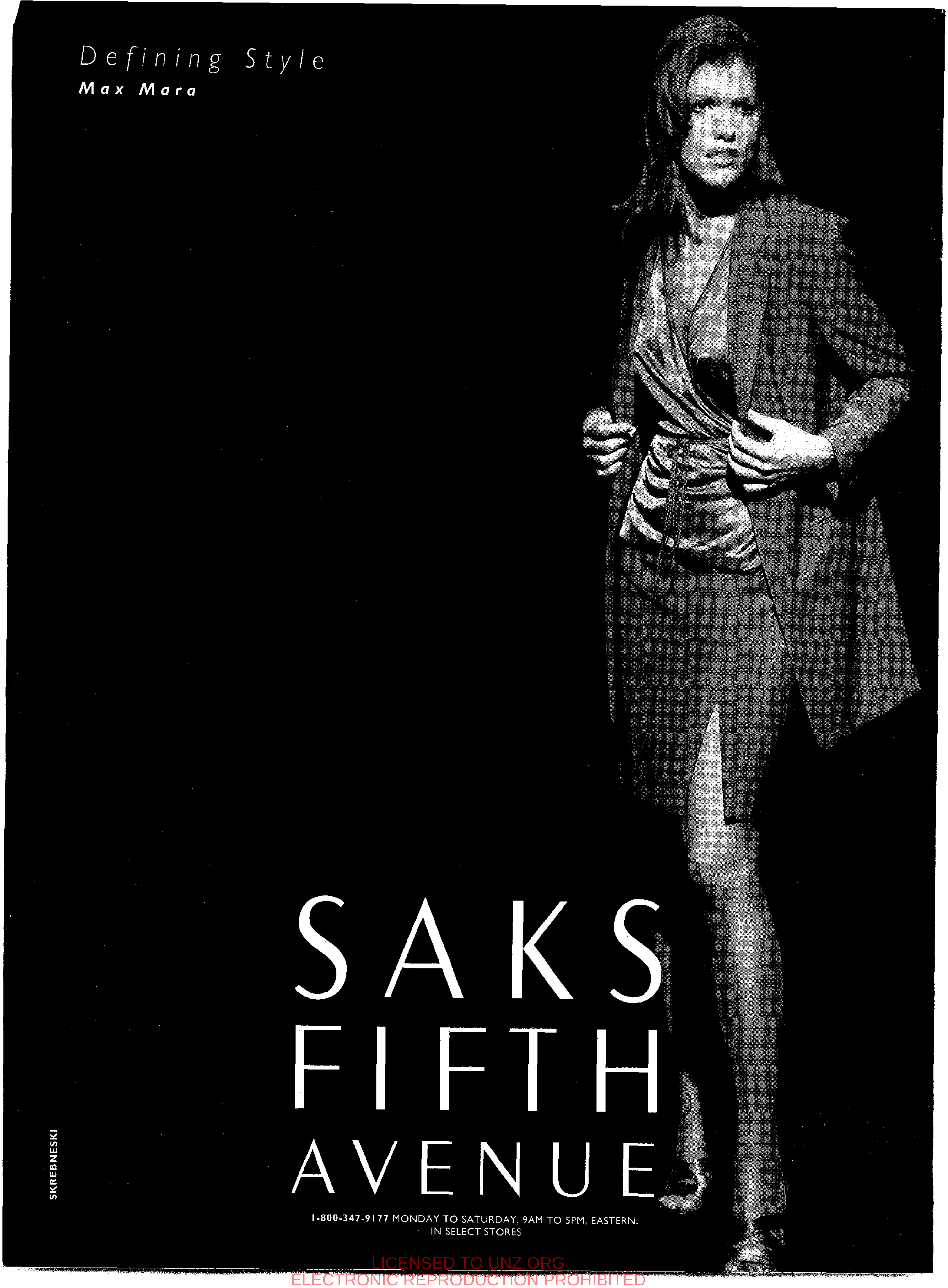
FEB 20 1998

$3.50 (Cana
0 86441 18225

#BXBHFCL******
#LLNCYORE095
LINCOLN CITY
REFERENCE DEP
136 S 14TH ST
LINCOLN


they'd be perfect, but they'd still get better over the years

FOR ADDITIONAL STORE LOCATION INFORMATION CALL 1-888-BR STYLE ©BANANA REPUBLIC 1998.
BANANA REPUBLIC chinos
the new wide leg chino worn with stretch poplin shirt
Prince and Broadway, 72nd and Fifth



Defining Style

Max Mara

SAKS FIFTH AVENUE

1-800-347-9177 MONDAY TO SATURDAY, 9AM TO 5PM, EASTERN.
IN SELECT STORES

SKREBNESKI

Contents February 23, 1998

Beaded camisole from the Ralph Lauren Collection, $2,900 at Polo Ralph Lauren New York and Beverly Hills, and Bergdorf Goodman. Pants from the Ralph Lauren Collection, $595 at Polo Ralph Lauren New York and Beverly Hills and Lord & Taylor. Mules, $435 at Manolo Blahnik.

Photograph by Hiro. Hair by John Sahag. Makeup by Ayako for NARS.

Spring Fashion 1998

By Jade H[illegible]son Charnin

44 Skirting Romance Long hems and stunning shapes make this season's skirts anything but minimal. But wild materials like hemp and parachute silk make them anything but stodgy.

52 Liquid Assets Draped softly, wrapped in filmy layers, or gathered in witty flounces, new ultra-sheer fabrics are helping designers to lighten as well as loosen up.

60 Blackout Designers are amping it up with hits of bold color in combinations cool enough to challenge the hegemony of black.

68 Fashion Victim In which our hero test-drives an assortment of men's wear stylish enough to survive an onslaught of urban hassles and hazards, escaping with nary a wrinkle.

74 Leash Life New Yorkers with style put on the dog with their equally stylish canine companions. (Four-sleeve sweaters are optional.)

84 Art and Sole A Brancusi in a 7B? Shoe designers from Manolo Blahnik to Prada are making heels so winningly sculptural they look right at home on a pedestal.

92 Show and Tell After too many seasons of predictably plunging necklines and climbing hems, designers are reinventing the art of baring flesh. New erogenous zones make their debut, from the top of the thigh to the crest of the hip.

Essays

98 Male Mannequin Wherein we take writer Marshall Sella and transform him from blank slate to fashion plate. **103 The Duchess of Bergdorf's** Bob Morris on the woman who's called 50 years of high fashion **106 The Compleat Woman** Penelope Green on the hot new skirt that has moved pleats way beyond schoolgirl.

Cover: Photograph by James White. Hair by Louis Angelo for Garren New York at Henri Bendel. Makeup by Rafael Pita for The Agency NYC. Photographed at Hunter College.

V
EYEWEAR
PRODUCED AND DISTRIBUTED BY SAFILO GROUP
PHOTO: MICHAEL THOMPSON
VERY

Contents February 23, 1998

Gotham

21 Why rape eludes the new policing; Karl Marx as fashion accessory; missing socks found!
28 Gotham Style On being fashionably late

Departments

30 The National Interest
Hanna Rosin
The right wing is left stranded as most Americans refuse to go into the Starr chamber

34 The City Politic
Michael Tomasky
The alternative gubernatorial candidates, and why they shouldn't be written off

38 The Culture Business
Elizabeth Bernstein
Tag, you're it: Three longtime graffiti artists go corporate

Marketplace

108 Best Bets
Corky Pollan
Victorian hardware; copper tops; prints of the city

110 Sales & Bargains
Ondine Cohane
Sales huge (Barneys's warehouse) and cozy (Meghan Kinney's boutique)

The Arts

112 Movies
David Denby
Woolf trap: *Mrs. Dalloway* is accomplished if stiff

128 Theater
John Simon
Side-splitting: *Gun-Shy* is a great American divorce comedy

130 Classical Music
Peter G. Davis
Northern lights: Scandinavian work lands in America

132 Dance
Tobi Tobias
Ballet Nacional de Cuba wins over a skeptical crowd

134 Television
John Leonard
Harlem Renaissance revival: Oprah marries *The Wedding* to the screen

Cue

137 Class at the Met; Dutchmen fly in; Silver's brass

Misc.

Letters 10
Intelligencer *by Beth Landman Keil and Deborah Mitchell*...17
***Guardian* Crossword** 180
'Cue' Crossword *by Maura B. Jacobson* 180
Classified 169
Strictly Personals 176

Shirt, $1,170, and skirt, $810, by Prada at Prada Madison Avenue and Barneys New York. Shoes by Jil Sander, $355 at select Barneys New York locations, Linda Dresner, and select Saks Fifth Avenue locations.

Photographed by Oberto Gili. Hair by Steven Ward for Garren New York at Henri Bendel.
Makeup by Onoda for Frame Reps. Photographed at Angel Orensanz Foundation for the Arts, New York.

FEBRUARY 23, 1998—VOL. 31, NO. 7. Periodicals postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $42. **For subscription assistance, write Joseph Oliver, *New York* Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or** (212) 447-4749. Printed in the U.S.A.

Visit newyorkmag.com

Our new Website features selected story archives, plus Web exclusives, including "Vanessa Takes Manhattan" (our daily event pick), "Stephanie's Surf Report" (our daily Website pick), "First Words" (notable new books), a daily trivia contest, and more.

Rockport

Between their lightweight construction and the compliments you'll get, you just might float away.

The soft, supple leather of the Bourbon Street Collection stays polished so you do, too. Their Poliyou® footbeds and shock-absorbing heels provide legendary Rockport® comfort and a featherweight feel. These shoes will make you so light on your feet, you just might have trouble keeping them on the ground. For more information call 1-800-ROCKPORT (762-5767) or visit www.rockport.com™ be comfortable. uncompromise® start with your feet.

Rockport, 160 Columbus Ave. between 67th & 68th Streets, N.Y.C. (212) 579-1301

BOSTON KING OF PRUSSIA MALL SAN FRANCISCO

©1998 The Rockport Company, Inc. All Rights Reserved. ROCKPORT and UNCOMPROMISE are registered trademarks and ROCKPORT.COM is a trademark of The Rockport Company, Inc. POLIYOU is a registered trademark of Kun Chyang Enterprise Co., Ltd.

NEW YORK

EDITOR-IN-CHIEF
Caroline Miller

MANAGING EDITOR
Sarah Jewler

EXECUTIVE EDITOR
John Homans

DESIGN DIRECTOR
Mark Michaelson

PHOTOGRAPHY DIRECTOR
Margery Goldberg

FASHION DIRECTOR
Jade Hobson Charnin

FEATURES EDITORS
Phoebe Eaton, Jeremy Gerard, Mark Horowitz
George Kalogerakis, Maer Roshan

SENIOR EDITORS
Susan Dominus, Ariel Kaminer, Hugo Lindgren
Brian Parks, Matthew Weingarden

STAFF EDITOR
Ruth G. Davis

CONTRIBUTING EDITORS
Susan Brenna, Lily Burana, Rene Chun, Peter G. Davis
David Denby, Simon Dumenco, Katherine Eban Finkelstein
David France, Samuel G. Freedman, Ralph Gardner Jr.
Gael Greene, Michael Gross, Peter Hellman, Tony Hendra
Craig Horowitz, Karrie Jacobs, Mark Jacobson
Maura B. Jacobson, Peter Kaminsky, James Kaplan
Beth Landman Keil, Andrew Kirtzman, Eric Konigsberg
John Leonard, Barbara Lippert, Mary Ann Madden
Michael Maren, Deborah Mitchell, Hanna Rosin
Hal Rubenstein, Nancy Jo Sales, Luc Sante, John Simon
Christopher Smith, Mark Stevens, Tobi Tobias
Michael Tomasky, Alex Williams

CULINARY EDITOR
Gillian Duffy

BEST BETS EDITOR
Corky Pollan

PHOTO DIRECTOR, SPECIAL PROJECTS
Jordan Schaps

SALES & BARGAINS EDITOR: Ondine Cohane
FASHION EDITOR: Elizabeth Shepherd

STAFF WRITERS
Barbara Ensor, Patricia Falvo, Linda Hall,
Alexandra Lange, Dany Levy, Edith Newhall,
Robin Raisfeld, Jennifer Senior
Ethan Smith, Norman Vanamee

ASSISTANT MANAGING EDITOR
Robert Patronite

ASSOCIATE EDITOR
Christopher Bonanos

ASSISTANT EDITORS
Sarah Bernard, Vanessa Grigoriadis, Claire Perrault
Michael Steele, Clay Thurmond

REPORTERS
Kate Coyne, Brian Farnham, Sam Grobart
Kris McNeil, Andy Young

ASSISTANT TO THE EDITOR-IN-CHIEF: Deborah R. Slater

EDITORIAL ASSISTANTS
Laura Georgio, Brett Kelly
Ariel Levy, Nicholas Meyer

ART DIRECTOR
Michael Picón

ART PRODUCTION DIRECTOR: Eugene R. Tooman
PICTURE EDITOR: Maisie Todd
ASSOCIATE ART DIRECTOR: Jennifer Gilman
ASSOCIATE PICTURE EDITOR: Victoria Rich

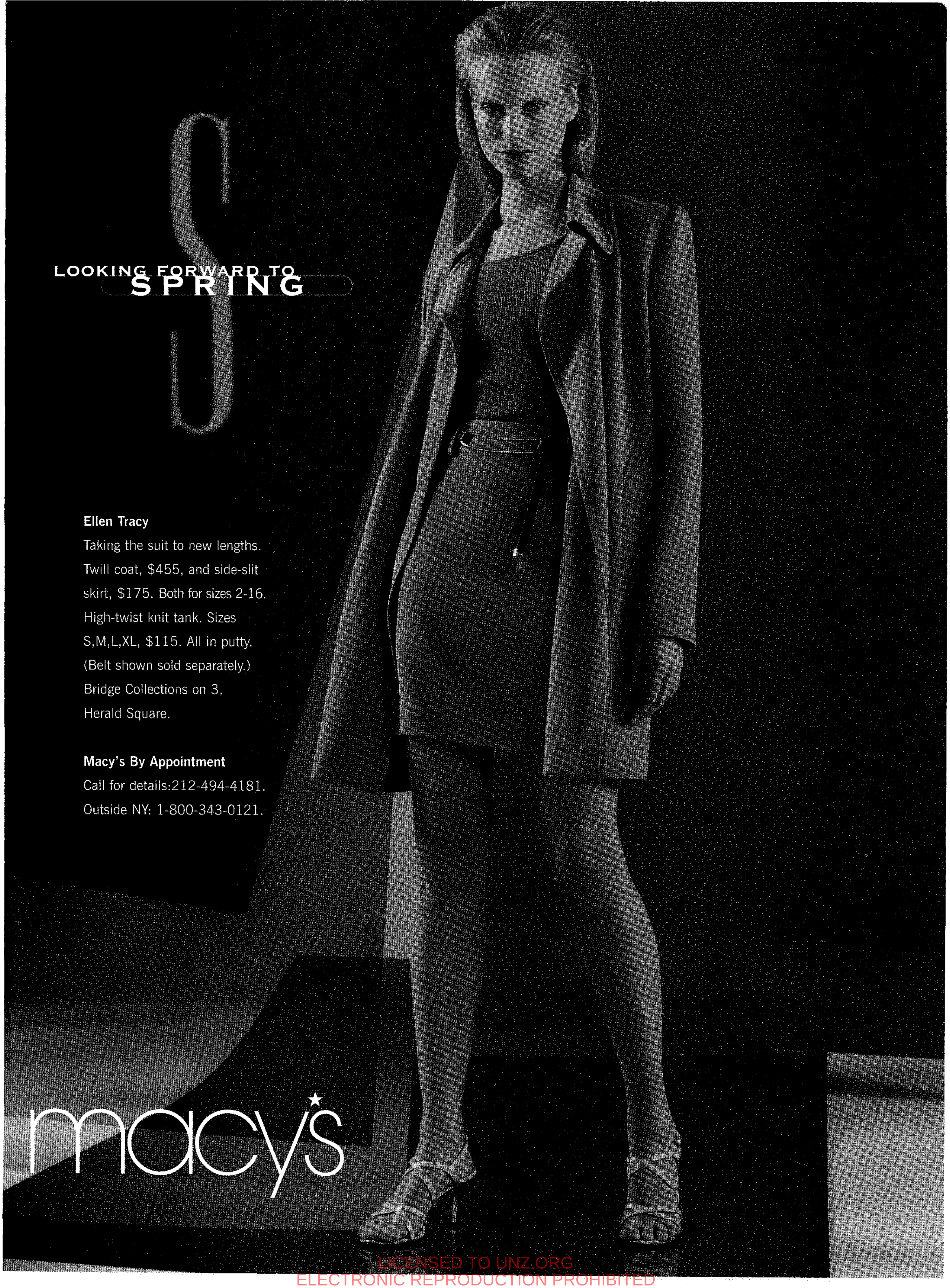
ASSISTANT ART DIRECTORS
Andrea Dunham, Pino Impastato

PHOTO RESEARCHER: Cornelia Jackson
ART ASSISTANT: Phoebe Robinson
ART STAFF: Steven Davis, Anthony Funaro
Anton Ioukhnovets, Petros Petrou, Jennifer Procopio
COLOR PRE-PRESS MANAGER: Alejandro Gomez

SYSTEMS MANAGER: Marty Reinert
ASSOCIATE SYSTEMS MANAGER: David Miller

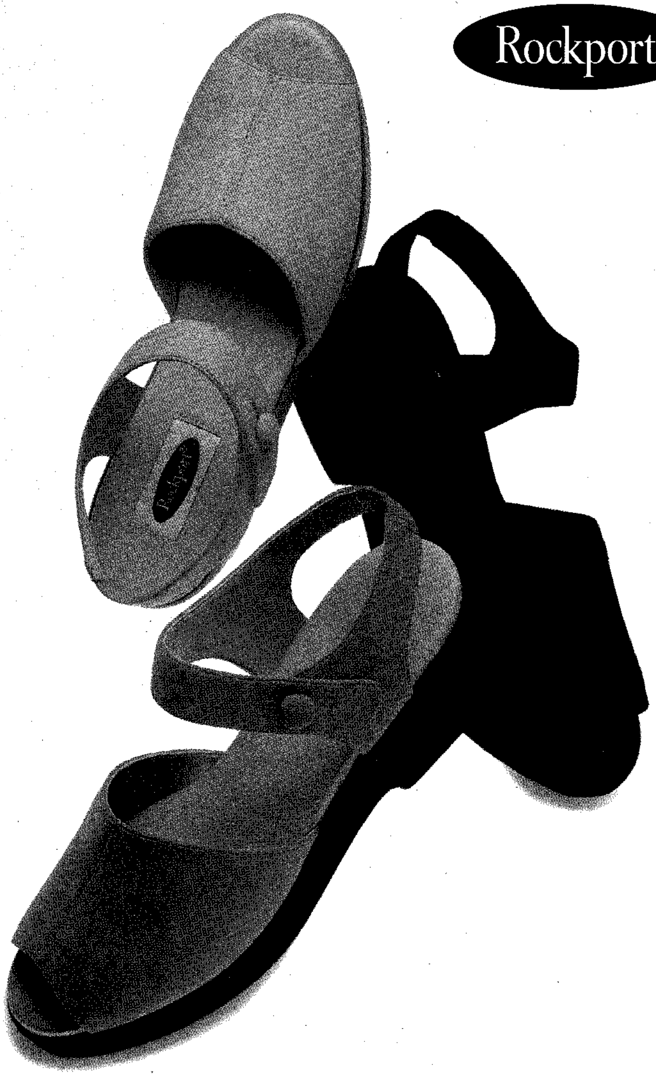
PRODUCTION DIRECTOR: James B. Reffler
ASSOCIATE PRODUCTION DIRECTOR: Robert P. Wilkey
PRODUCTION MANAGER: Joel H. Bernardo
PRODUCTION COORDINATOR: Jason M. Sussman
EDIT/PRODUCTION CLOSE COORDINATOR: Mia H. Tran

The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by PRIMEDIA Magazine Corporation, 444 Madison Avenue, New York, New York 10022-6999. Telephone: 212-508-0700. **Copyright © 1998 by PRIMEDIA Inc. All rights reserved.** All requests for permissions and reprints must be made in writing to Reprint Management Services, 147 West Airport Road, P.O. Box 5363, Lancaster, PA 17606-5363; reproduction without permission is strictly prohibited. *New York* Magazine is not responsible for the return or loss of unsolicited manuscripts. Any submission of a manuscript must be accompanied by an SASE. Officers of PRIMEDIA Inc.: William F. Reilly, Chairman and CEO; Charles G. McCurdy, President; Beverly C. Chell, Vice-Chairman and General Counsel.


LOOKING FORWARD TO
SPRING
macy's

Ellen Tracy
Taking the suit to new lengths. Twill coat, $455, and side-slit skirt, $175. Both for sizes 2-16. High-twist knit tank. Sizes S,M,L,XL, $115. All in putty. (Belt shown sold separately.) Bridge Collections on 3, Herald Square.

Macy's By Appointment
Call for details:212-494-4181.
Outside NY: 1-800-343-0121.



Rockport

They go with skirts. They go with trousers. They go with...well, you get the picture.

Forget about changing shoes all day. Once you slip on a pair of Rockport® Evas, you won't need to take them off. They're comfortable with just about any outfit, whether you're running around the office or the mall. Don't you wish everything could be this easy? Available in lilac, celery and other colors. For more information call 1-800-ROCKPORT (762-5767) or visit www.rockport.com™ be comfortable. uncompromise® start with your feet.

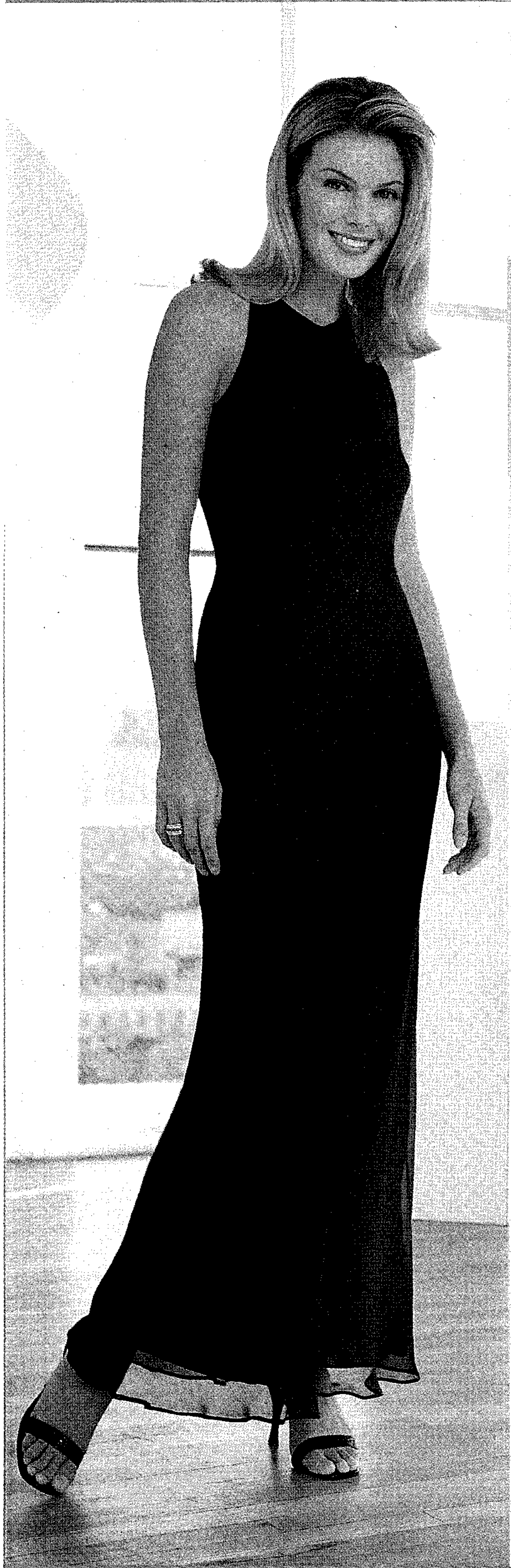
Rockport, 160 Columbus Ave. between 67th & 68th Streets, N.Y.C. (212) 579-1301

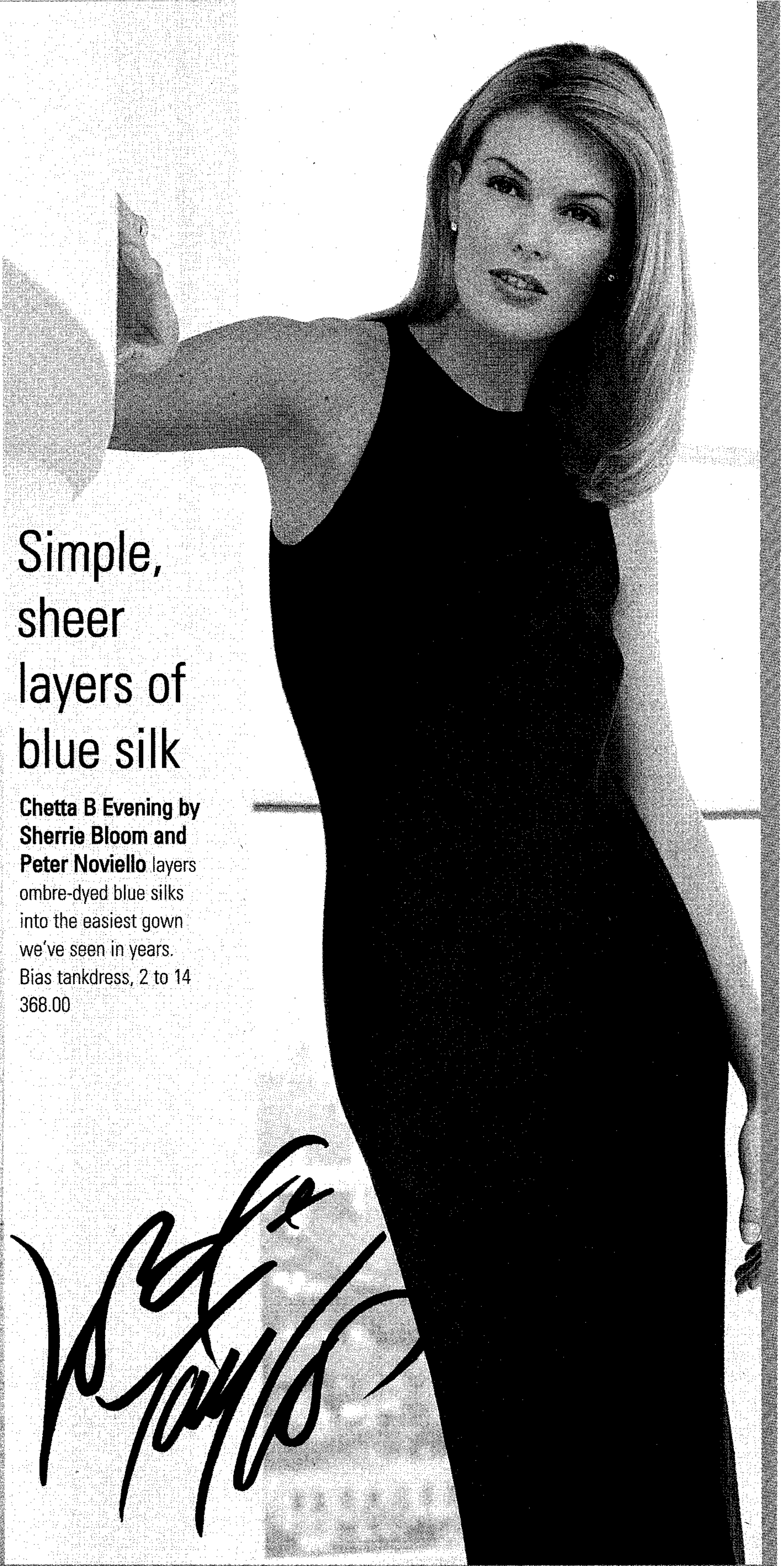
BOSTON KING OF PRUSSIA MALL SAN FRANCISCO

©1998 The Rockport Company, Inc. All Rights Reserved. ROCKPORT and UNCOMPROMISE are registered trademarks and ROCKPORT.COM is a trademark of The Rockport Company, Inc.

NEW YORK

PUBLISHER
Amy R. Churgin
ASSOCIATE PUBLISHER
Alan Katz
BUSINESS DIRECTOR: Betsy Cronen
ADVERTISING MANAGER: Ginger Sutton
RETAIL MANAGER: Stefanie Feidelson
BEAUTY MANAGER: Amy Hochfelder Ball
SALES REPRESENTATIVES
Alexis Demetroulakos
Jennifer Fishman, Hollis Fuller
Kira Krieger, S. Nina Leone, Claudia Ryan
Susan Sagan, Ron Stern, Leslie Weiss
ASSISTANT TO THE PUBLISHER: Ahu Z. Resimcioglu
SALES ASSISTANTS: Aimee Barnett, Victoria Davies
Laurie Fields, Sharon Graber, Paula Griffiths
Jennifer Hunn, Melissa Ross
MIDWEST MANAGER: Sasha Mayoras, 312-616-1895
DETROIT: Traci Lorio, 248-353-2537
CALIFORNIA: SD Media, 310-264-7575
SOUTHEAST: Robert H. Stites, 770-491-1419
TEXAS: Tierney & Company, 972-625-6688
FRANCE/UK: S & R Media, 011-33-1-47-61-08-26
CANADA: Media Services International, 905-238-9228
ITALY: Studio Villa, 011-39-2-31-16-62
HONG KONG: Pacific Asia Media, 011-852-834-6128
ADVERTISING SYSTEMS MANAGER: Sharon Y. Quinn
ADVERTISING COORDINATOR: Jacqueline Lopez
CREATIVE SERVICES DIRECTOR
Beverly Hood Allen
SPECIAL EVENTS DIRECTOR: Gerry Napoli
SPECIAL SECTIONS: Christy Casamassima
ASSOCIATE MERCHANDISING: Dion Ancheta,
Jauretsi Saizarbitoria
PRODUCTION: Heather Karp
ART DIRECTOR: Ilene Segal
DESIGNERS: Robyn Lash, Rachel Meltzer
ASSISTANTS: Sunny H. Lee, Stefanie Shore
RESEARCH AND MARKET DEVELOPMENT DIRECTOR
Eileen P. Ronan
SENIOR RESEARCH ANALYST: Christine McKaba
RESEARCH ANALYST: Peter R. Chiacchiaro
INFORMATION SERVICES DIRECTOR: Valerie Taylor
VICE-PRESIDENT, GROUP CLASSIFIED DIRECTOR
Nancy J. Fedder
CLASSIFIED MANAGER: Teresa Taylor
SALES AND MARKETING MANAGER: John Miceli
SALES DEVELOPMENT MANAGER: Michelle Krell Kydd
PRODUCTION MANAGER: Manuel Gomes
PRODUCTION ASSISTANT: Gar Méraz
SALES REPRESENTATIVES: Mark Bristow
Theresa Bunce, Kendra Callahan, Debbie Horowitz
Tim Hyde, Wendy Pusey, Alexandra Singerman
STAFF: Denise Fowler, Greta Turken, Heather Schultz
DIRECTOR, RENEWALS: Joyce Hansen
ASSOCIATE DIRECTOR, NEW BUSINESS: Barbara Wilck
DIRECTOR, PLANNING: Diana DeFrate
ASSOCIATE DIRECTOR, PLANNING: Anne Loganbuhl
ASSOCIATE DIRECTOR, DISTRIBUTION: David Schaefer
DIRECTOR, FULFILLMENT: Holly Panfilio
DIRECTOR, SINGLE COPY SALES: David G. Algire
GROUP CONTROLLER
David Rockefeller
CONTROLLER: Deborah L. Sheffey, CPA
ASSISTANT CONTROLLER: Susan Wertman, CPA
MANAGER OF SPECIAL PROJECTS: Carmine Tiero
A.P. SUPERVISOR: Kathleen Marney
COLLECTIONS MANAGER: Susan Haridas
STAFF: Aubrey Guio, Maribel Lopez
OFFICE SERVICES MANAGER
Mary Ann McCarthy
STAFF: Esther Gillyard, Priscilla Hood
Joseph Markfelder, Angelo Molina, Sarah Wigfall
PRIMEDIA INC.
CHAIRMAN AND CEO: William F. Reilly
PRESIDENT: Charles G. McCurdy
VICE-CHAIRMAN AND GENERAL COUNSEL: Beverly C. Chell
PRIMEDIA CONSUMER MAGAZINES
CHIEF OPERATING OFFICER: Charles Siegel
EXECUTIVE VICE-PRESIDENT AND PRESIDENT, ADVERTISING AND MARKETING: Janice Grossman
VICE-PRESIDENT AND GROUP CFO: Debra Chirichella
SENIOR VICE-PRESIDENT AND CFO: Linda C. Jenkins
VICE-PRESIDENT, CONSUMER MARKETING AND CIRCULATION PLANNING: William I. Barber
VICE-PRESIDENT, SYSTEMS: Robert M. Cummings
VICE-PRESIDENT, MANUFACTURING: Edward J. Egan
VICE-PRESIDENT, GROUP SALES: Nan L. Elmore
VICE-PRESIDENT, HUMAN RESOURCES: Susan Mauceri
VICE-PRESIDENT, SINGLE COPY SALES: Mark A. Peterson





Simple, sheer layers of blue silk

Chetta B Evening by Sherrie Bloom and Peter Noviello layers ombre-dyed blue silks into the easiest gown we've seen in years. Bias tankdress, 2 to 14
368.00

The Signature of American Style

Fifth Avenue and selected Lord & Taylor stores. Red Rose Service Personal Shopping, 1-800-348-6940

Zip It

'New York' should keep its hands off the president's fly; Lippert makes a good case for Hillary's Stepford-wife behavior; Mrs. Astor trumps today's socialites.

MY MOTHER BROUGHT HOME THE *New York* Magazine issue of February 9. I was very upset to see on the cover a picture of the president of the United States with a zipper on his mouth and his fly open. It was very disrespectful to our president, and it made me feel sad about our country. I feel very bad about what I am seeing right now about the president in the papers and television. Your magazine cover was very disturbing to me.

Tyler Andrew Madsen
Fourth-grader
THE BRONX

THE FRONT COVER OF THE FEBRUARY 9 ISSUE of *New York* is offensive to the point of repugnance. Have you no sense of decency (as was asked in a famous trial of a nefarious witch hunt)? Shame on you.

Anna Chaimas
TEANECK, N.J.

Please Stand By

MANY THANKS TO BARBARA LIPPERT (AND her friend Sallie) for an incisive and moving appraisal of Hillary Rodham Clinton ["The Image: The Hillary Mystique," February 9]. I found the First Lady's televised and lawyerly turn in defense of Wild Bill rather creepy, but I was also made uneasy by the outpouring of simplistic Hillary-bashing that followed from such luminaries as Andrea Dworkin. Thanks for helping a bemused Canadian make some sense of the situation without further insulting Hillary by suggesting that she lost several I.Q. points when she had her hair restyled.

Mohamed Ragheb
TORONTO, ONT.

BARBARA LIPPERT DEFTLY PUT INTO WORDS what every woman in America, feminist and traditionalist alike, has been wondering about Hillary Clinton. However, I'm eager to see just how solid the Clinton marriage is once his term in office ends and the need to save the president from himself and the big bad Republicans is over. Perhaps they can join forces with Kathie Lee and Frank Gifford and conquer the infomercial world with "How to Have a Happy Marriage."

K. Carlstrom
LYNBROOK, N.Y.

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to 104700.2560@compuserve.com. Please include a daytime phone number.*

The Upper Crust

MRS. JOHN JACOB ASTOR IS INDEED SPINning in her grave, despairing for a society whose edifice no longer holds grace, refinement, accomplishment, or polish in any high regard ["Social Life in a Blender," by Michael Gross, February 2]. Too bad you didn't publish a few more photographs of the elegant Mrs. Astor and her contemporaries: Looking at them next to today's AAA-list, why would anyone want to hang out with the people at the Bulgari party or the Versace gala? They all look like former clients of the same plastic surgeon who did the hatchet job on Jocelyne Wildenstein! It is truly a world gone mad when Madonna is considered talented enough to play Evita, and David Lee Roth is considered one of the "movers and shakers, people with presence."

Michael J. McDonald
JERSEY CITY, N.J.

Kiss and Don't Tell

JOYCE MAYNARD, THAT PRETERNATURALLY wise child, apparently lived the peak experiences of a lifetime before the age of 20 ["J. D. Salinger's Women," by Paul Alexander, February 9]. Whatever solipsistic impulses impel her to invade the privacy of arguably the least public man in America letters, they clearly are fed by public attention, and kissing and telling is a cheap but effective publicity stunt. I'd be willing to contribute to a legal fund to enjoin Ms. Maynard and the usually more circumspect St. Martin's press from publishing this drivel. And in the future, considering the efficacy of prenuptial agreements, maybe we ought to start having even insignificant others sign a pre-sexual agreement.

Judith Gorman
BRATTLEBORO, VT.

J. D. SALINGER HAS MIRACULOUSLY KEPT his privacy intact for all these years, and he will now be exposed for our trash-obsessed society. After decades in which fans and the literary world respected and admired his isolation and anonymity, he's going to be dragged out by a bitter ex-lover. It seems as though she was keeping this story as an ace up her sleeve for all these years, and now that her residual checks for *To Die For* are getting smaller, she has no other option. Maybe she thinks it will help her end her many-years-long identity crisis—at the expense of J.D. and everyone who loves his idealism. Does Ms. Maynard think it necessary to talk about Salinger's preference for oral sex? Should the American public be able to turn on CNN and hear about the president's preference for oral sex? It seems sad that this is the world we are living in. Everyone's fair game.

T. Milutis
MANHATTAN

I SEE JOYCE MAYNARD AS NEITHER SHAMEless nor exploitative. If Salinger's overtures toward her were undertaken today, their correspondence would most likely be over the Internet and he would be characterized as either a cyber-stalker or a borderline pedophile. Imagine this man, famous mostly for being invisible, who becomes visible at will when he elects to use his celebrity to ensnare starstruck young girls in his hidden lair. It's every man's dream!

S. Shear
MANHATTAN

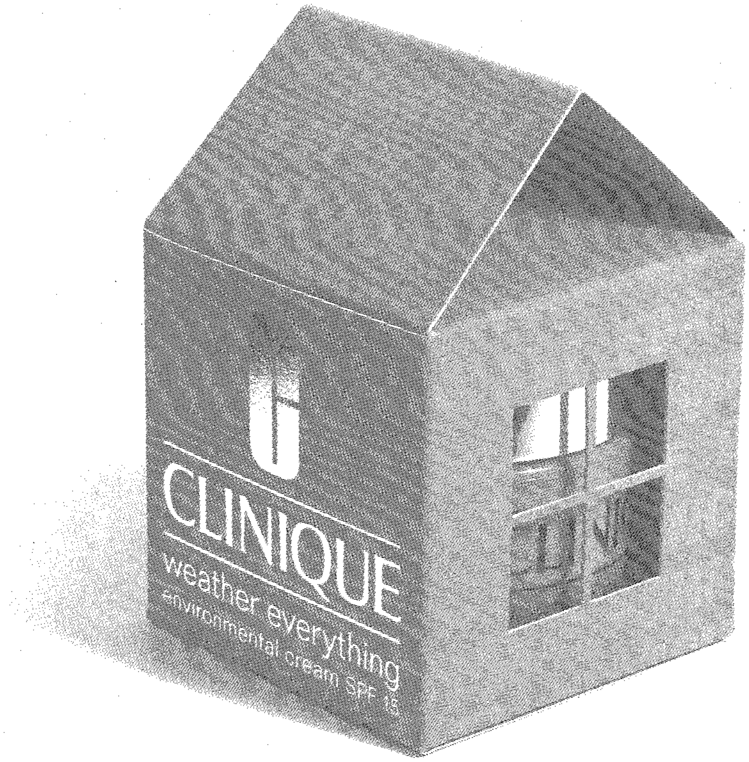
Faint of Heart

ARE WE BECOMING A NATION OF GUINEA pigs? David France's foray into the world of weight-loss pseudo-science "Loss Leaders" proves, without a shadow of a doubt, that we are ["The Body Politic," January 26]. The rise (and fall) of fen-phen and its herbal counterpart points to an alarming trend in our society of not looking before we leap.

We can't afford these "get thin" schemes that appeal to vanity over common sense. What seemed harmless inflicted permanent heart damage on a great number of people, something of

© Clinique Laboratories, Inc.

bloomingdale's



Take shelter.

You could become a hermit.

That's one way to protect your face from all those nasty skin-damaging elements.

Cold, wind, sun, pollution and on and on and on.

Or, you could live a normal life. And use our new Weather Everything Environmental Cream SPF 15.

It actually helps "weatherproof" your face by creating a lightweight, protective barrier between you and the harsh conditions that, day in and day out, take a toll on skin.

Does it with an oil-free, nourishing formula that even has anti-oxidants to combat over-exposure.

So now instead of hiding inside, you can simply take shelter.

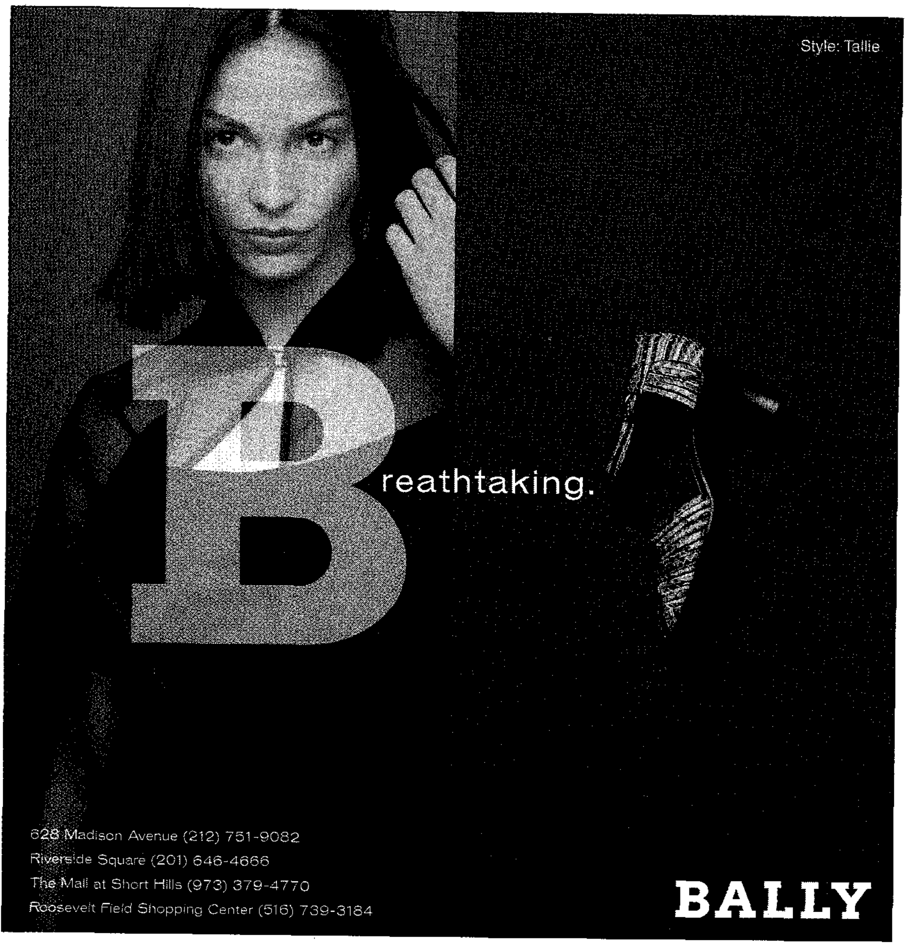
Wherever you go.

Clinique.

Allergy Tested. 100% Fragrance Free.

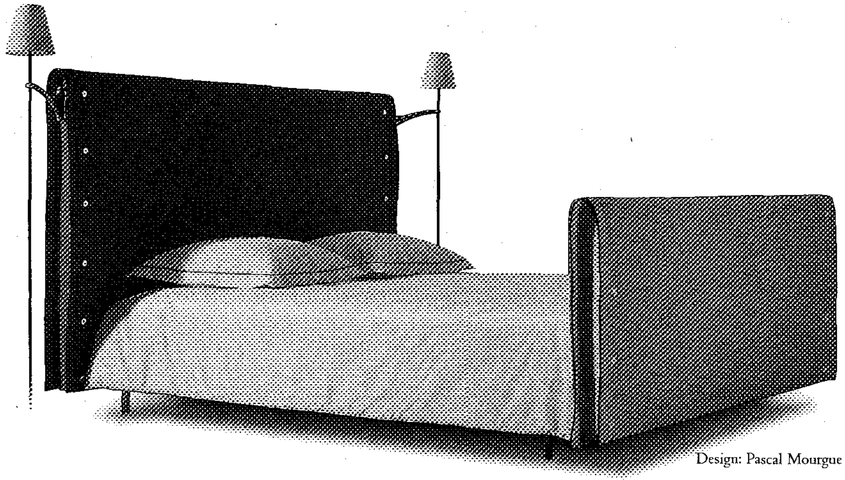
www.clinique.com

ELECTRONIC REPRODUCTION PROHIBITED


Style: Tallie
Breathtaking.
628 Madison Avenue (212) 751-9082
Riverside Square (201) 646-4666
The Mall at Short Hills (973) 379-4770
Roosevelt Field Shopping Center (516) 739-3184
BALLY

CANVAS FOR DREAMS

ligne roset®


Design: Pascal Mourgue

PASCAL MOURGUE BED. Couldn't your bedroom do with a shot of all-out glamour? The design and quality construction illustrate why Ligne Roset is renowned for offering Europe's finest collection of beds.
Visit us and experience the innovation and subtle luxury of Ligne Roset.

1090 Third Avenue at 64th Street New York, NY 212-794-2903 Seven days
200 Lexington Avenue, 6th floor New York, NY 212-685-1099 M-F

particular interest to the New York State Dental Association (NYSDA). Someone with heart damage can develop a potentially fatal infection from something as simple as a professional teeth cleaning. The millions of Americans who took these drugs have been instructed to undergo an echocardiogram to determine if there is any damage to their heart valves.

David Ostreicher
D.D.S., M.S., M.P.H.
President, NYSDA
LEVITTOWN, N.Y.

Stop the Madness

AFTER READING THE CURRENT INSTALLMENT of Jay Ramras's search for a Jewish bride ["Gotham: Nice Jewish Boy," February 9] and the various articles about our president and Monica Lewinsky, I realized that *New York* Magazine has a wonderful opportunity to serve a combined journalistic, humanitarian, and civic good by introducing Jay Ramras to Monica Lewinsky. After all, Jay could take his psychic date's prediction that he will move to Los Angeles (Monica's hometown) to heart and continue his search there. The president and the public will benefit from Ms. Lewinsky's moving to Alaska, since the press and its photographers will be less inclined to hound her and report about her in her igloo. Sounds like a win-win situation to me.

Joan Greenberg
MANHATTAN

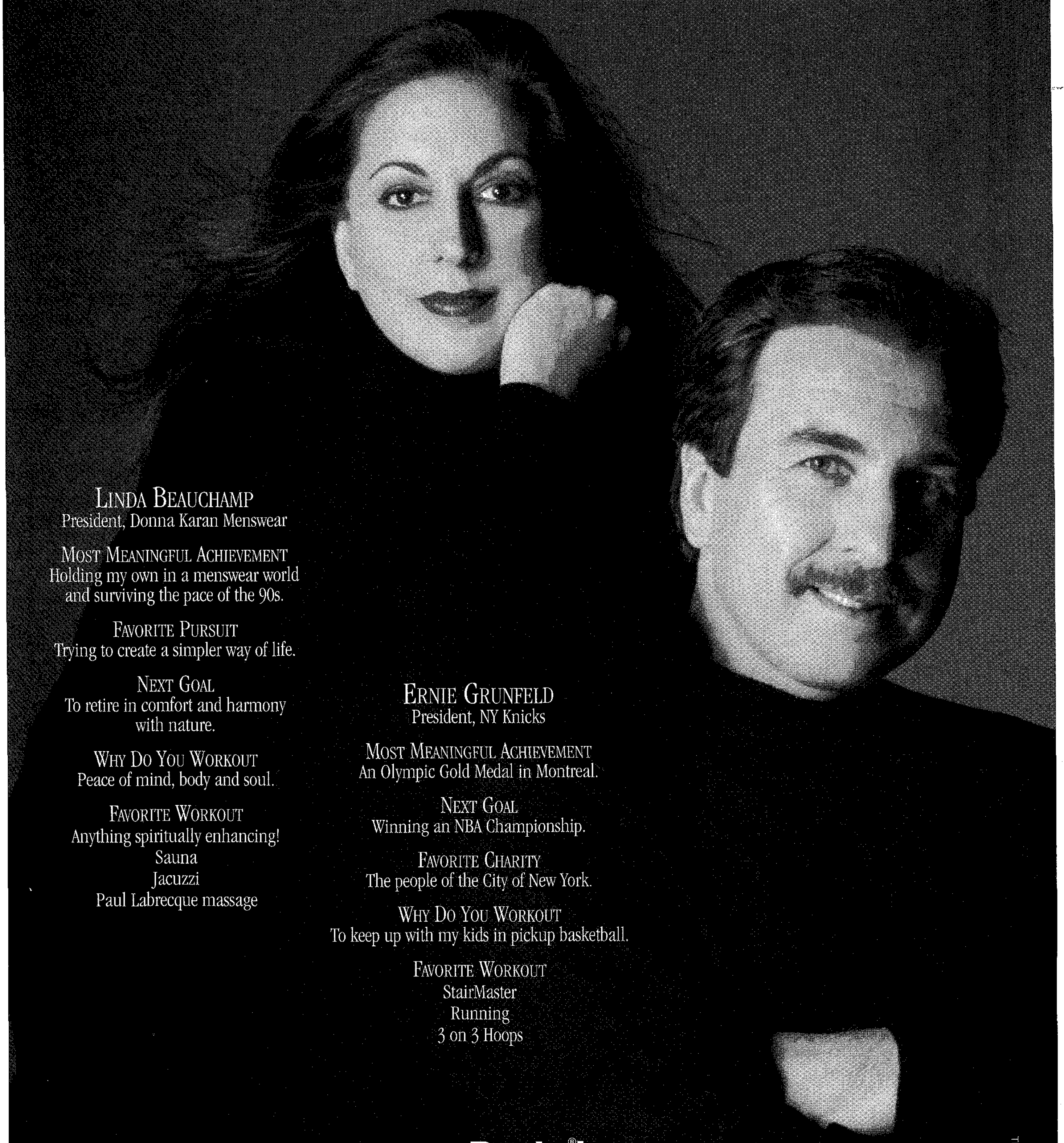
HOW CAN JAY RAMRAS EXPECT TO LAND a spouse when he can't even make it past a third date? He has wined and dined half of this city's Jewish female population, and what does he have to show for it? An unused, nonrefundable $800 plane ticket. "New York's hardest-working bachelor" is either not working very hard or simply no good at what he is doing.

Jay must have thought New York women would see him as an Alaskan McNally or Nieporent and give up everything for the chance to marry him. Clearly, he was mistaken. Jay, take your own advice and move your search to Minnesota. The women there are acclimatized and easier to impress.

Like *Nightmare on Elm Street,* this story has had one too many sequels. Please, put it out of its misery and let Part XIV be the final chapter to this pathetic tale.

Sarah Karp
MANHATTAN

OUR MEMBERS KNOW WHY THEY BELONG.



LINDA BEAUCHAMP
President, Donna Karan Menswear

MOST MEANINGFUL ACHIEVEMENT
Holding my own in a menswear world and surviving the pace of the 90s.

FAVORITE PURSUIT
Trying to create a simpler way of life.

NEXT GOAL
To retire in comfort and harmony with nature.

WHY DO YOU WORKOUT
Peace of mind, body and soul.

FAVORITE WORKOUT
Anything spiritually enhancing!
Sauna
Jacuzzi
Paul Labrecque massage

ERNIE GRUNFELD
President, NY Knicks

MOST MEANINGFUL ACHIEVEMENT
An Olympic Gold Medal in Montreal.

NEXT GOAL
Winning an NBA Championship.

FAVORITE CHARITY
The people of the City of New York.

WHY DO YOU WORKOUT
To keep up with my kids in pickup basketball.

FAVORITE WORKOUT
StairMaster
Running
3 on 3 Hoops

TIMOTHY WHITE

Reebok®

SPORTS CLUB/NY

The finest sports and fitness complex in the world.

160 COLUMBUS AVENUE, NEW YORK, NY 10023 (212) 362-6800 LIMITED MEMBERSHIPS AVAILABLE. SISTER CLUB TO THE SPORTS CLUB/LA

The

elements

that

create

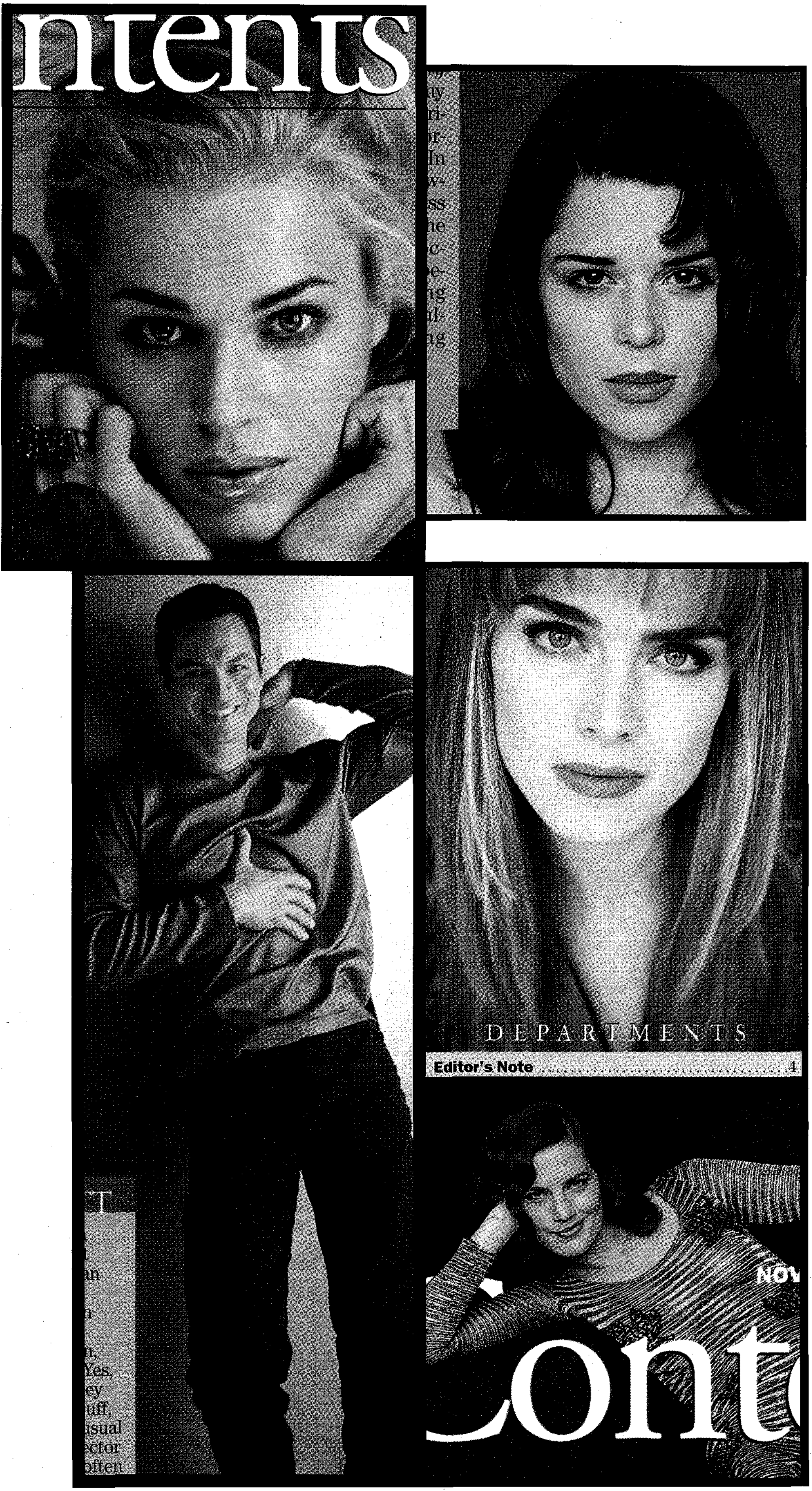
a fabulous

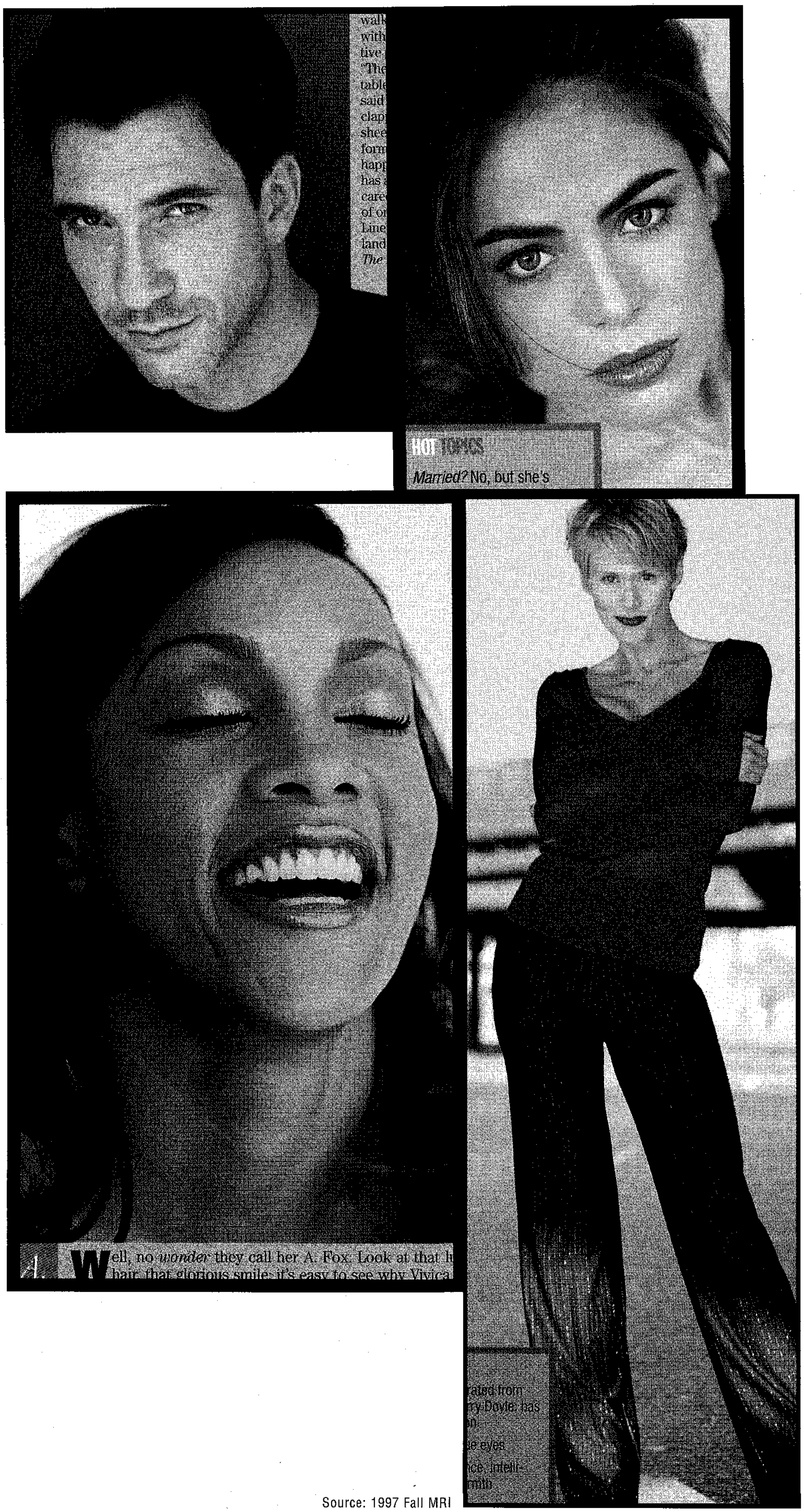
look

create a

compelling

book.


ntents
DEPARTMENTS
Editor's Note 4
Cont


HOT TOPICS
Married? No, but she's
Well, no wonder they call her A. Fox. Look at that
hair that glorious smile: it's easy to see why Vivica

Source: 1997 Fall MRI

Last year our
23 million women
spent $10 billion
on cosmetics,
hair and skin care,
and clothing.

That's a beautiful thing.

Call Category
Manager Lisa Chaitin
at 212/852.7314 for
advertising information.

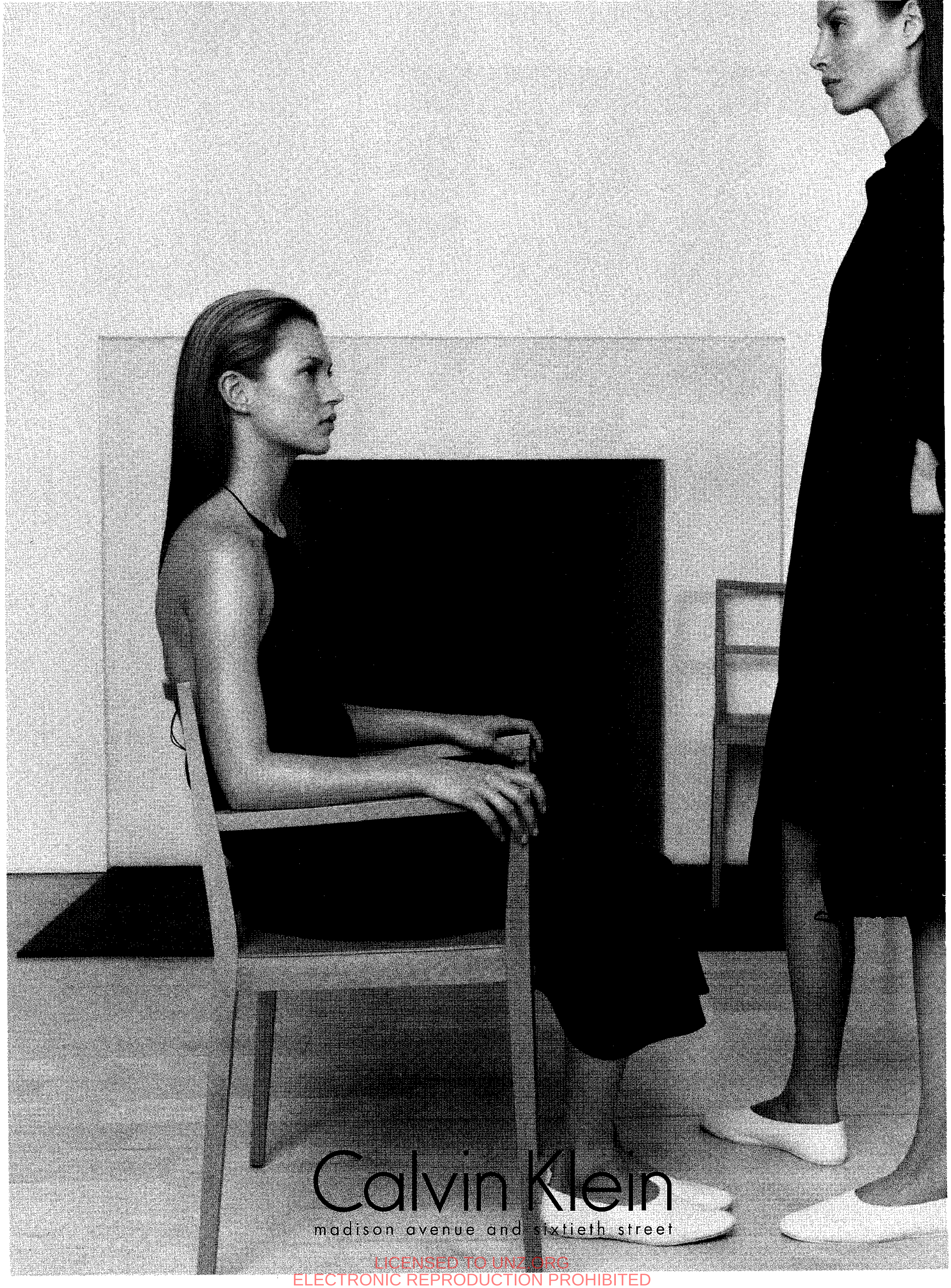
Beauty Issue

Issue Date	Space Close
April 25	*March 24*

Best and Worst Dressed

Issue Date	Space Close
June 13	*May 12*

TV GUIDE®


Calvin Klein
madison avenue and sixtieth street

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

NO SMALL CHANGE IN GOMEZ'S MARRIAGE

The Park Avenue home they still share may be beautiful, but there's ongoing trouble amid the ottomans for interior designer **Alison Spear** and her husband, **Carlos Gomez,** who was recently charged with defrauding Citibank of $10 million. According to sources close to the situation, Spear's name is on the million-dollar recognizance bond put up to release Gomez from jail. But soon after, attorney **Judd Burstein**—who has handled many of Spear's matters, including her divorce from first husband **Campion Platt**—drafted a letter to Gomez threatening to have Spear's name removed from the bond unless she was given veto power over any settlement arrangement with Citibank, and any remaining assets were placed in her name or her children's names. (Burstein declined to comment on whether such a letter was written.) But when Gomez's lawyer, **Stanley Arkin,** refused to comply with the letter's demands, Spear backed down rather than send her husband to jail. Says Burstein, "In this kind of explosive and shocking situation, where tensions and fears run high, people say things in haste which they later recognize they didn't really mean." According to the sources, Carlos's interest in satisfying Citibank, which is trying to recoup its losses, is not necessarily consistent with Alison's interests or what she would be entitled to in a divorce. Burstein would not comment on Spear's possible intent to file for divorce, saying only, "She married him for better or worse, and she's trying to sort this out." Arkin's sole comment: "When there is great stress and concern, sometimes communications get affected."

DESPERATELY SEEKING NEW DIGS

When **Madonna** sees something she wants, she goes after it. So when the Material Mom, still on the apartment trail, spotted from the street a choice Madison Avenue home, she got down to business. According to friends of the couple currently residing in her dream digs, Madonna contacted the posh space's dwellers and asked whether she could take a look at their apartment. Once inside, Madonna declared that she had to have it and persuaded them to take a look at her Upper West Side spread. By a happy coincidence, they were equally in love with her home, and discussions about a swap are now under way.

Madonna: Mover and shaker

Mira Sorvino: Broadway banned?

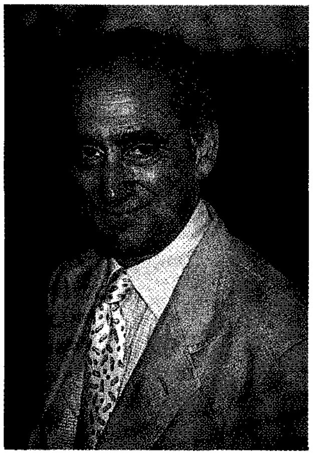
MIRA SORVINO'S BROADWAY TRAPP

If she could do the hooker with a heart of gold for **Woody Allen,** why not a singing nun on Broadway? That was evidently **Mira Sorvino's** thinking when she threw her wimple into the ring—ultimately unsuccessfully—for the role that **Julie Andrews** originated in *The Sound of Music.* Last summer, Sorvino, **Joely Fisher,** and eighteen or so other Maria wannabes "sang 'The Sound of Music,' which is the big song, and they all read some scenes," reports a spy at the audition, who says the Academy Award winner went all out to land the role in the revival, which opens March 12. "Mira Sorvino really wants to work in the theater," the source adds. No wonder: Her boyfriend, **Quentin Tarantino,** will be appearing on Broadway around the same time in *Wait Until Dark.* "*Everybody* auditioned," confirms casting director **Jay Binder,** who's also a *Sound of Music* co-producer, "and the very, very best person, after four auditions, was **Rebecca Luker.**" Binder already knew Luker, who was new to the city ten years ago, when he recommended her for *Jerome Robbins's Broadway*; just weeks later, when Robbins was ready to hire her, she'd already landed the lead in *The Phantom of the Opera.*

NEGOTIATING THE RED UMBRELLA PINK

Call it the dimming-down of America: **Sandy Weill's** Travelers Group is negotiating with its TriBeCa neighbors to lower the wattage of that famous red umbrella. Residents have been protesting since the corporate logo—a 50-foot-high umbrella outlined in blazing red neon—went up last May on top of Travelers' Greenwich Street headquarters. A source close to the negotiations expects "some kind of compromise where the light will be turned off during certain hours and will be dimmed during other hours, so it won't shine into people's apartments." Residents didn't just bring in the lawyers, they brought in lighting consultants. "*Ours* lit up the Statue of Liberty," says Tribeca Community Association president **Carole De Saram.** "*Theirs* lit up Times Square." The neighbors' attorney, **Jack Lester,** and Travelers' spokeswoman both refused to comment. Weill has reason to hope these talks prove successful: If they don't work out, a new activist group called the Pro-

Photographs: top, Montfort/Sipa; Kevin Mazur/London Features.



Robert A.M. Stern:
Off-site

STERN GETS TRUMPED AT THE ST. MORITZ

Preservationists eager to win landmark status for Central Park South were "pleased" when **Donald Trump** hired **Robert A.M. Stern** for the exterior renovation of the St. Moritz, says one activist. But now Stern's off the project, and it's because of the Landmarks Preservation Commission. Stern explains that Trump "had to make a change of architects because the Landmarks commission had a different philosophy than the one I was willing to go with." Landmarks commissioner **Jennifer Raab** explains that Trump "had committed to preserve" the hotel's "traditional look." But, she maintains, "The plans we were shown did quite the opposite: They were about destruction, not preservation. Our opposition was about the architecture and not the architect."

tectors of the Sky is threatening to bring the protest home to Travelers' chairman. "Bring your searchlights, bring your whistles," warns a member. "We're going to find out where Weill lives and we're going to beam him back."

A MAG'S NEW SCENE; FERGIE'S GREEN

CIVILIZATION AND ITS DISCONTENTS: Now it's official: Manhattan really is more civilized than D.C. At least, that's the verdict of *Civilization* magazine, which recently moved from the nation's capital to the more sophisticated air of Manhattan. Editor **Nelson Aldrich** didn't like going to Washington, reports one magazine insider, although he traveled south last Monday to tell his D.C. staff members that their office was closing. Four senior employees and several interns were invited to move to New York, and the remaining staff members were laid off, Aldrich adds. "There are limits to telecommunications, despite what you hear from **John Malone** and **Bill Gates,"** says Aldrich. "It's just impossible to run a magazine from three hours away." Instead, *Civilization* will keep an office inside the Library of Congress, which the magazine will be covering extensively in a new bimonthly column by **Nicholas von Hoffman.** All the changes were celebrated last week with a Lincoln Center party for guest editor **Martin Scorsese.**

FERGIE'S IRISH IS UP: Are competing loyalties tearing at **Sarah,** the Duchess of York? Fergie has been invited to the American Ireland Fund's black-tie gala in Pittsburgh on April 8, as the guest of her Weight Watchers boss (and head of Heinz), **Tony O'Reilly.** Did the duchess clear the invitation with Buckingham Palace? "Not that I know of," replies Weight Watchers spokesman **Howard Rubenstein,** who extended the invitation to Fergie. "She probably would have discussed that, if she needed clearance. This is a U.S. group, raising money for cultural and civic affairs [in Ireland]. She did not clear it with the White House, either." But a source close to the duchess demurs slightly, saying that, while the invitation has been received, it hasn't been answered yet—leaving the clear implication that the duchess is, in fact, seeking clearance to raise funds for her ex-in-laws' former territory before going off to dinner in Pittsburgh.

Melissa Errico:
Love, match, set

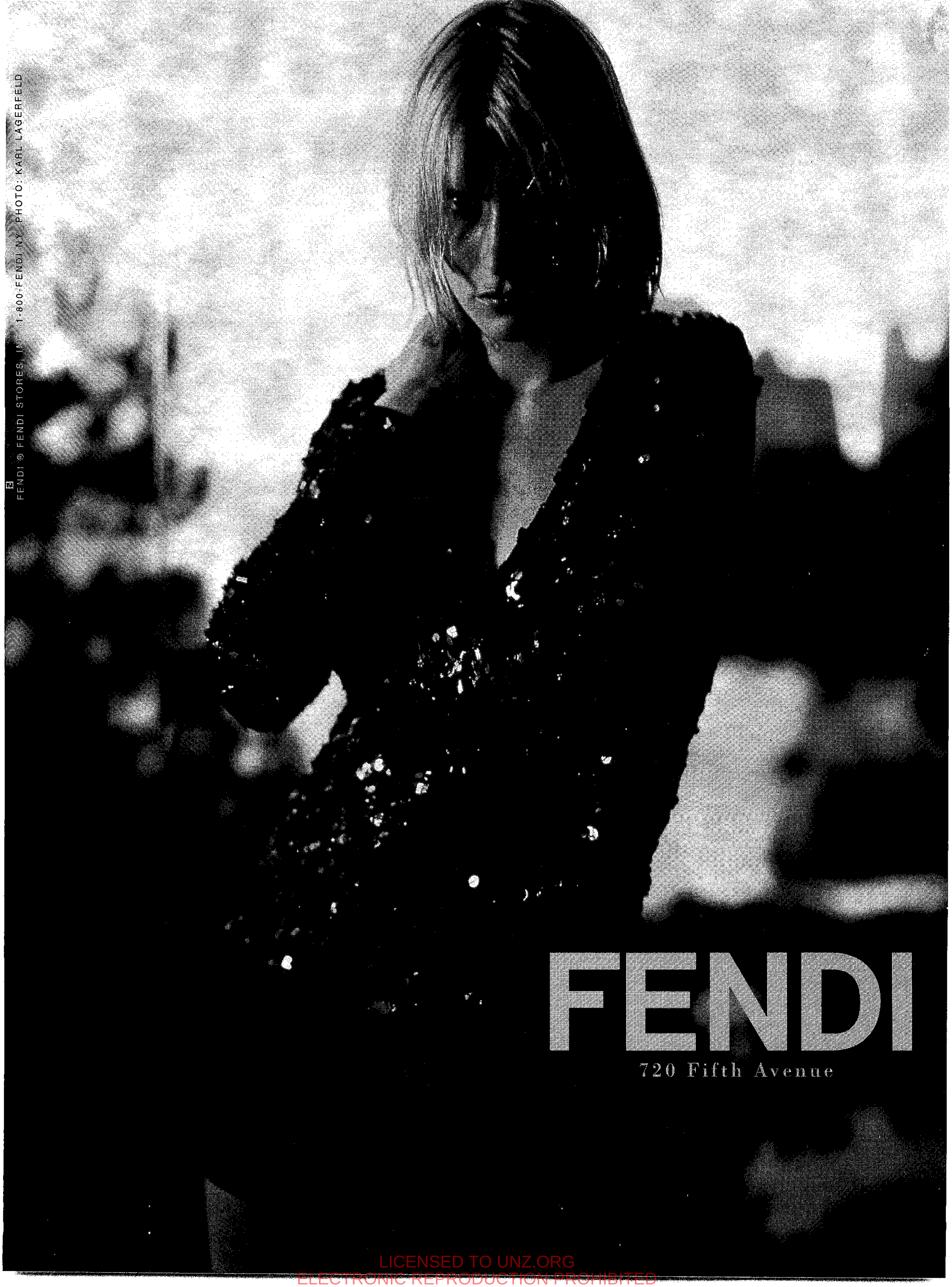
MELISSA'S MAN: Even before *High Society* opens on Broadway, the musical's star, **Melissa Errico,** is floating on air. Skiing recently in Vermont with her boyfriend, **Patrick McEnroe** (tennis-playing brother of **John**), Errico came rushing over when he seemed to fall on the slope. But it turned out to be a proposal feint: On bended knee while still on skis, McEnroe proposed, and Errico was required to dig her engagement ring out of the snow. The couple, who went to grammar school in Long Island together, haven't set a date yet, and there's also no word on whether Melissa's brother, musician **Michael Errico,** who's just signed with Hybrid Records, will play the blues at the wedding.

Additional reporting by Kate Coyne.

OXFORD'S UNHEALTHY EARNINGS

Oxford Health Plan's stockholders aren't the only ones grumbling about their treatment by the HMO. Its policyholders aren't too happy, either. Five thousand members who had received reimbursement for medical expenses were recently sent 1099-MISC statements from Oxford, listing their reimbursements as taxable earnings. "I had to pull their teeth to get paid back in the first place," says one frustrated policyholder. "Then they add insult to injury by calling it *income*?" A spokeswoman for Oxford explains that the 1099s were "sent out in error. It's part of ongoing issues involved in the conversion of our computer systems. The 5,000 claims in question were tagged as vendors by mistake." Letters of apology have been sent to the many 1099-afflicted, assuring them that "the error was recognized . . . prior to transmission of income information to the IRS, and has been corrected." New copies of the tax statements, showing a $0.00 balance, have also been mailed to the affected members.

Photographs: clockwise from top left, Walter Weissman/Globe Photos; Gregory Pace/Sygma; Lawrence Schwartzwald/Gamma Liaison.


FENDI ® FENDI STORES, INC. 1-800-FENDI NY. PHOTO: KARL LAGERFELD
FENDI
720 Fifth Avenue

GIORGIO ARMANI
760 Madison Avenue, New York (212) 988-9191

THE TWENTIETH CENTURY'S ROSETTA STONE—*REM KOOLHAAS*

GOTHAM

The Unstoppable Crime

If the city is safer than ever, why does rape show so few signs of going away?

A LITTLE BEFORE MIDnight on Tuesday, September 9, a woman left her apartment on East 81st Street to buy cigarettes from a store on Second Avenue. As she re-entered her building, a stocky, light-skinned black man followed her in. Brandishing a knife, he grabbed her from behind. Her neighbors heard her scream, but when the police arrived the man had fled. Though the woman was not raped, the incident terrified the neighborhood: Her attacker matched the description of a serial rapist wanted for twelve previous assaults. And the fact that he hasn't been spotted since doesn't mean he's retired; he's lain low for long stretches in the past.

His ability to continue his string of crimes—despite his well-known M.O., his widely circulated sketch, and his presence in a wealthy community closely watched by the police—is hardly exceptional. In a city where criminal activity has registered the steepest decline in history, the stats on rape are nearly as grim as ever. (The NYPD cites a modest 13 percent decline since 1993, but other official data have shown little improvement.) And in half a dozen neighborhoods, serial rapists like the one on the East Side remain at large, baffling their pursuers.

The problem, say law-enforcement sources, is that rapists do not act like typical criminals. Their crime is usually committed in private, not public, spaces, by people who may not otherwise so much as jump a turnstile. So the tactics that have worked so well against other crimes—cracking down on minor offenses in hopes of nabbing bigger criminals, using computers to trace patterns—have little effect on this one.

Serial rape cases, involving premeditated attacks on victims who don't know their attackers, have proven the most difficult of all to crack. Its perpetrators have the least in common with the typical criminal profile. Roy Hazelwood, who studied such predators while at the FBI, found them to be intelligent, sophisticated, and seemingly stable.

Consider Derrick Bonner, the alleged "ATM Rapist" of Queens now on trial for attacking ten women during a yearlong spree. Married with two children, Bonner had no criminal record; in fact, he was a security guard

(continued on page 22)

SPIN CYCLE

A DAY IN THE LIFE OF P.R.

Finale Offer

- "NBC wants to be the master of Madison Avenue's domain by charging . . . a record price for commercial time during the final episode of . . . *Seinfeld*."
—*The New York* Times

- "Media buyers doubt NBC will reap the $2 million per 30-second spot."
—Daily Variety

- "NBC is currently 'floating' the price—a standard network sales tactic to see what the market will bear."
—Newsday

- "Everything is supply-and-demand, but it can go right until the end. Waiting till a week before the program is no problem at all."
—*John McSherry, Director of Media Research, TN Media*

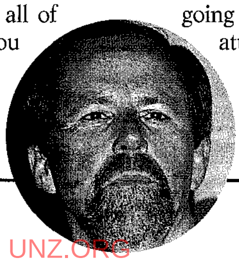
- "NBC licked its lips yesterday with news that 50 advertisers want to hawk their wares."
—*New York* Daily News

- "Advertisers will likely have one response to coughing up $2 million for a 30-second spot on NBC's *Seinfeld* finale—fuggedaboutit!"
—*New York* Post

CAMEO

If Celine Dion Sang Opera, We'd Reconsider

WHO DOES THIS MICHAEL GREENE THINK he is, a big shot? He runs the Grammys. Not even the Oscars, much less America's ass-kickingest city. Now *that's* something to run. That's an accomplishment. Ten million people, all of them trying to jaywalk at once. You keep a crowd like that out of the crosswalks at rush hour, then you get the right to charge around like a tin-pot dictator, bullying your employees and yelling "Off with his head." But only then. If you think you can just cruise into town with your celebrity entourage and start making trouble—cutting the mayor out of a press conference, swearing at his aides—well, this city's going to show you its ugly side. Take your attitude back to L.A., buddy. Your show brings in forty million bucks? We could recoup the loss easy. Let's see, at $50 for every ticketable pedestrian offense, that's only . . .



Photographs: top, Ron Chapple/FPG; bottom, Russell Einhorn/Gamma Liaison.

Crime *continued from page 21*

who was applying for a job with the Police Department. Despite the fact that police had footage of him from bank video cameras and had special patrols looking for him, his capture was the result of blind luck: A tipster gave his last name to the cops, who then tracked him down and brought him in.

On the Upper East Side, standard policing methods—blanketing the area with sketches and warnings, putting task forces on the street every single night—have been all but exhausted. The precinct has begun hoping the rapist himself will help them with their case. "Most guys," explains Detective John Savino, "usually mess up or make some type of mistake."

Meanwhile, activists try to keep the public vigilant. "Many of the stores were willing to put the fliers up," says Nikki Henkin, a 56-year-old community-board stalwart who helped raise a $10,000 reward, "but then in a few days they're taken down. We beg and plead to leave them up until he's apprehended. When the Bronx 'cardboard-box rapist' was caught in December, people said, 'Ah Nikki, he's been caught,' but I said, 'No, it's not our rapist.' "

In the absence of clear law-enforcement solutions, politicians eagerly offer their own—most frequently, tougher sentencing. Last week, state senator Roy Goodman announced his legislation mandating that anyone convicted of more than one count of rape in the first degree serve each sentence consecutively. At present, rapists with no record can, at the judge's discretion, serve sentences concurrently. "It's time to get tough," says Goodman. "My legislation will deter serial rapists with the possibility of a lifetime behind bars."

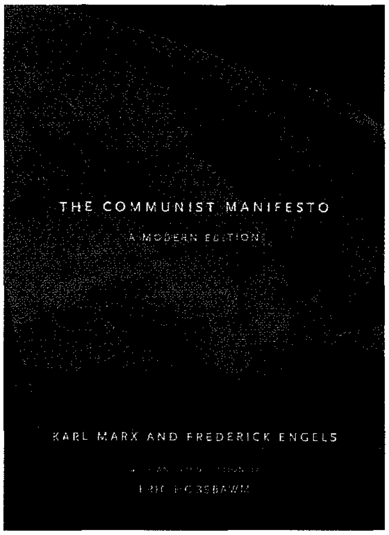
Goodman's legislation is sure to be politically popular, but its deterrence value is open to question. "A sex offense is a psychological crime," says Detective Savino. "Its motivation isn't greed or trying to make money or 'You got something and I want it.' What makes a rapist rape is something that's inside of them that we can't figure out." MICHAEL STEELE

PUBLISHING

Commie Chic

All great books appear twice—the first time as agitprop, the second time as prop.

A SPECTER IS HAUNTING leftist book publishing—the specter of irony. Verso, the committed radical publisher of weighty political tomes, is bringing out a special edition of *The Communist Manifesto* to coincide with the tract's 150th anniversary. Make that a very special edition: the publishers commissioned a new introduction and selected a painting by Komar and Melamid, the trendy post-modern artist-pranksters, to adorn the stylish cover. Come May Day, you'll find the new art-designed version of Marx and Engels's 1848 call to arms, along with promotional red flags and playful commie banners, getting front-of-store treatment at Borders and Barnes & Noble. And if bookstores aren't your thing, you might just catch a glimpse of the volume in the hands of forward-thinking mannequins at Prada or Vivienne Westwood.



The plan, according to Verso's publisher Colin Robinson, is to produce an "upscale edition" of the revolutionary classic, "self-consciously marketed towards sybarites" by any means necessary, including tie-ins with expensive boutiques in London and New York. Robinson is confident that the text will succeed as fashion as well as politics, but he's well aware of the delicacies of marketing the book as yet another fetishized commodity: "The left's attitude is usually enormously earnest," he says.

Nevertheless, even Marxist hard-liners consider it a nifty idea. "Cool," exclaims Terrie Albano, spokesperson of the Communist Party USA. "People are getting radicalized again. Our membership is up, too." Stanley Aronowitz, a labor sociologist at CUNY, says, "This is the name of the game for knowledge and distribution. I don't cry over that stuff."

"There's no way to avoid commodification," says Arno Mayor, a labor historian at Princeton. "The left wing can be rather drab, so if we can produce glitz with an appealing message, all the better. We can beat them at their own game."

The fashion world seems just as excited. "People are forgetting the Gulag and Stalin and the negative imagery," says Simon Doonan, creative director at Barneys. "So it could be time for it to come back as pure style."

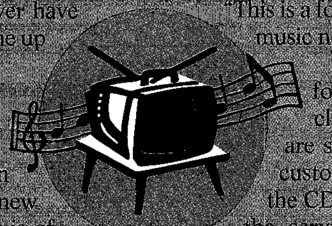
As far as the accessorized class is concerned, the book's only drawback might be its content. No matter how good it looks, it's still about the deprivations of the working man, the confiscation of private property, the injustice of inherited wealth. But Doonan believes that the truly stylish will take to it, anyway. "It's a great idea," says Doonan. "The idea of carrying a book instead of a handbag. Hmm . . . does it have a string or a wrist wrap? No? That's okay. An accessory that requires a high level of motivation. I like it." VIRGINIA HEFFERNAN

TECHNOLOGY

Radio Free New York

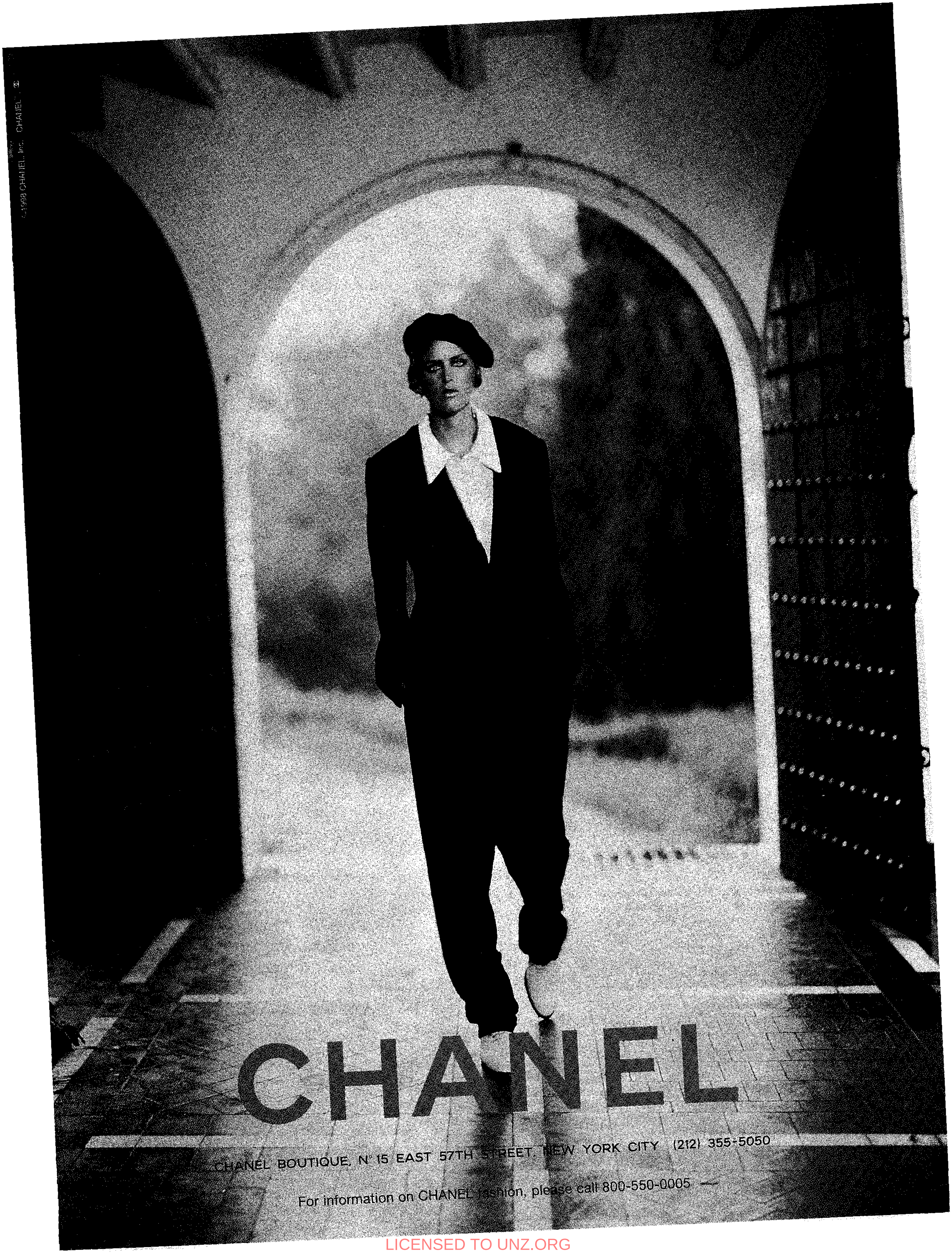
EVERYONE HAS A THEORY ABOUT WHY RADIO in New York has historically stunk—"too much pride in Billy Joel," says one rock critic—but no one could ever have expected a cable company to come up with a solution.

Especially not a cable company like Time Warner, which has long been accused of keeping New York City in the television Stone Age. But with its new CFT2200 receiver, Time Warner is offering not just fourteen additional cable networks, including the long-awaited Animal Planet, but 31 channels of music. No videos and no Tabitha Soren, just tunes playing along to a white-on-blue text screen. It's called Music Choice, and the selections range from Metal to Lite Jazz to Contemporary Christian. "A typical classic-rock station rotates 300 songs—our classic-rock channel has more than 3,000," brags Lou Simon, Music Choice senior vice-president. "This is a formidable medium for exposing music not usually on radio."



It's also a formidable medium for boosting album sales—including Time Warner's—which are slumping industry-wide. Cable customers can automatically order the CD of a band they hear. For now, the service is available only to the 6,000-odd Manhattan customers who've had their streets rewired with fiber-optic cable, but Time Warner expects to be adding 200,000 households this year. Don't worry, though: You'll never have to do without Billy Joel. His 1978 hit "My Life" is in rotation on four Music Choice channels. ANDY YOUNG

Illustration from CSA Archive.


CHANEL
CHANEL BOUTIQUE, N° 15 EAST 57TH STREET, NEW YORK CITY (212) 355-5050
For information on CHANEL fashion, please call 800-550-0005 —

© 1998 CHANEL, Inc. CHANEL™ ®

LETTER FROM A LAUNDROMAT

Coming Clean

The twisted tale of how an innocent neighborhood lost—and found—all its odd socks.

At first, I thought I was going crazy. The simple yet effective system I'd developed over the years for scheduling my laundry had started to fail. Usually, I maintain a 1:1 ratio of underwear to socks; when my underwear runs out, so do my socks, and then it's time to head to the wash-and-fold laundromat.

But lately the ratio had gotten out of whack. And last week, though I had a dozen clean boxers left, I found myself completely out of socks. In that moment, the calculus by which I ordered my entire adult existence had ceased to function. Bewildered and desperate for answers, I ran to the laundromat, but the attendant claimed to know nothing. He said they farm out the wash. Finally he scribbled down a phone number for me to call.

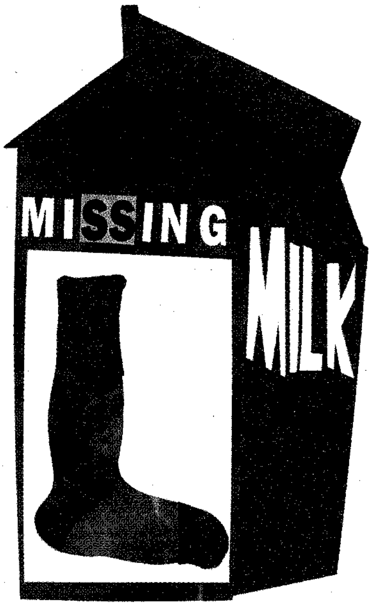
The not-so-friendly voice at the other end had an answer, all right: He said that when he comes across socks that don't have a match—I can remember the next words as though hearing them for the first time—*he keeps them.* Before the awful callousness of his confession could sink in, I heard myself screaming into the phone. *I was never warned,* I cried. *This is crazy!* Like Argentine trade unionists, my socks had been "disappeared."

Frantic now, but trying to keep it together, I demanded their immediate and unconditional release. The man sounded perversely bored by the subject. "Okay," he said. "I have a bag of odds. I'll send it over."

The next day at the cleaners I was handed a vast bag containing at least 1,000 random socks—a whole neighborhood's worth. Feeling as the Allied troops must have felt when they rolled into Berlin, I wanted to run through the streets yelling, "You can come out now, there's nothing to be ashamed of. Your socks are here. Your socks are clean." Mine were there, too, tied together in a tidy bundle.

But as I headed home, my joy faded. I started wondering what darker truth that guy's flimsy story might be hiding. Why don't they just return the socks, instead of carefully sorting and storing them? And if everyone's a victim of this scheme, why is no one speaking out? (If we were losing shirts, the city would be swallowed up in angry riots.) Perhaps it has something to do with those guys in the East Village selling junk on blankets—doesn't there always seem to be a random sock lying next to an old copy of *Omni*? I must warn the people, I vowed. Then I remembered another thing about New York: I have no one to tell. I don't know any of my neighbors.

Anthony Lappé



NICE JEWISH BOY SEEKS HOT-BLOODED JEWISH GIRL FOR LOVE IN COLDER CLIMES PART XVI

- Jay Ramras, the Alaskan restaurateur searching New York for a Jewish bride, is heading back to Fairbanks soon. But before then, he's trying to spend every remaining minute with "the perfect girl," whom he met last week over brunch. That is, if she lets him.
- Despite Jay's impending departure, and all the fun they've already had dancing at Denim & Diamonds and dining at her apartment on Valentine's Day, she insists upon dating "very slowly" and has instructed Jay to continue seeing other women.
- Trying to follow her instructions, Jay attended a singles mixer in a New Jersey shopping mall as the guest of honor, but his heart wasn't in it. "I don't need to see anybody else," he says sadly.

THE FINE ARTS

Hi, My Name Is Lucien Freud and I'll Be Your Pilot Today

"I don't want to say it doesn't look good," Freddy Villon, a passerby, says as he considers the plaster busts by John Ahearn that are mounted over Tower Air's ticket counter at Kennedy airport. "But it looks like dead people." Upstairs, a group of loitering teenagers doesn't even notice the Damien Hirst installation (a curved wall decorated with Baskin-Robbins-like dots) on which they're leaning.

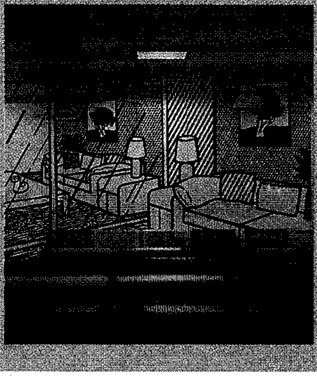
These can't be the kind of audience appreciations that Jeanne Greenberg, a private art adviser who curates Tower's rotating contemporary-art exhibit, was hoping to inspire, but she's learned to take it in stride. She knows there's a higher cause. "This is giving the art a new context," she says bravely, "bringing it to where the people are."

Greenberg is supported in her cause by Tower's chairman, Morris Nachtomi, who had the idea to decorate his terminal with something a little classier than the usual Eiffel Tower posters and Egg McMuffin ads. Though all the artwork is available for purchase, given the steep prices ($12,000 and up) and an audience that's rushing to make its flight, who could be surprised that none of the pieces have sold? The artists haven't gone away empty-handed, though; they've all received free airline tickets, and at least one has discovered a new medium. "I would like to do one of their planes," says Jessica Diamond, whose red-and-white LOVE drawing livens up the baggage-claim area.

Greenberg is planning Tower's biggest art event yet for this March, when she will install William Wegman wallpaper—26 shots of his trusty weimaraners arranged to form the letters of the alphabet. Nachtomi is looking forward to the opening, and while he knows his passengers aren't focusing on the art, he hopes it has "subliminal effects." Villon, the nonplussed passenger, has another suggestion. "I'd add some lights to the top," he says, pointing up at Ahearn's heads. "Maybe a WELCOME sign."

Sarah Bernard

A Lichtenstein at Kennedy airport.



Photograph by Matt Salacuse. Illustration by Stephen Kroninger.

INDEPENDENCE

Detail of the reverse of a Bicentennial half-dollar piece. The design, depicting Philadelphia's Independence Hall, was the winner of a nationwide contest.

WE CAN HELP SENIORS PROTECT THEIR MOST PRECIOUS ASSET.

The greatest casualty of an unexpected illness to a loved one is often their self-sufficiency. • That's the reason we created Family Trust.℠ It coordinates both their health care and estate planning, so in times of need, questions like "what do we do now?" and "where is the money going to come from?" have answers. It starts with a consultation to assess their needs. Then, you'll work with financial and care management specialists to design a plan to help them maintain control of their situation. Because living in fear of the future is no way to grow old. To find out more, call 1-800-691-4915.

©1997 First Union Corp.

THE LIVES OF THE SAINTS

WHERE ARE THE TABLOID HEROES OF YESTERYEAR?

The Witness: Sukhreet Gabel

"I'M STILL A KOOK," INSISTS Sukhreet Gabel. Years after her brief stint as the city's most visibly nonconforming civil servant, she's anxious about blending in among the other 40ish divorcees in her neighborhood. "I'm the bird lady of 69th Street," she says. "As I walk down the block, my parrot sits on my head or my shoulder shrieking and wolf-whistling."

In 1988, Gabel was the star witness in the "Bess Mess," a debacle that stood out even in the annals of the scandal-rich Koch administration. Bess was Bess Myerson, the popular cultural-affairs commissioner (and former Miss America), and Gabel was her special assistant. Prosecutors charged that she got the job because of an illegal deal between Myerson, whose sewer-contractor boyfriend Andy Capasso was looking for someone to lower his alimony payments, and Gabel's mother, Hortense, a respected State Supreme Court justice who was looking for someone to hire her eccentric, depressive daughter. Gleefully taking the stand in the trial of her mother—a near-blind, aged woman who had risked rank and reputation for her—Sukhreet emerged as a loopy ingrate. "I didn't testify against my mother," she now says. "I was simply a witness."

Dress designer Sukhreet Gabel.

Though Myerson, Hortense Gabel, and Capasso were all acquitted of bribery and conspiracy charges, none returned to public life. But Sukhreet, whose mind Bess's attorney compared to "Swiss cheese with holes in it," milked it for all it was worth, working the talk-show circuit, calling a press conference in an East Village bar, singing at El Morocco.

Today Sukhreet lives with a roommate, a block from the building where she grew up. She supports herself with her inheritance and by designing dresses made from ethnic fabrics. As for her beleaguered former boss? "Like the Jews in *Fiddler on the Roof* who say 'God bless and keep the czar . . . far from me.' That's how I feel about Bess," she says. "I have seen her by chance bounding down Third Avenue. She looks ghastly, but after all, she is pushing 80." (Actually, she's 73.) Occasionally, Gabel receives a nasty piece of mail, like the letter from a mental-health group identifying her as "an example of why we don't like electroshock," or overhears an unpleasant "Bess Mess" reference. "But no," she sighs. "I won't leave New York."

PATRICK FOLLIARD

THE SCENE

The Naturals

Photographs by Patrick McMullan

Text by Vanessa Grigoriadis

'GOSH, THIS PLACE HERE is so classy," said Peyton Manning, scanning the crowd at the Grand Havana Club for ESPN's annual awards celebration. It was just a big room full of jocks, but somehow it all seemed so fancy—like a fraternity decorated for its Christmas formal. As much like our [illegible]. "Where the hell is the beer?" yelled the bottle-blond singer of Smash Mouth, upsetting a platter of steaks. The band began the chant, "Beer! Beer! Beer!" which was soon taken up by the crowd, as Chuck Zito gloated about the tabloid coverage of his recent bar fight. Finding many more bow ties and cummerbunds than cocktail dresses and cleavage in the room, Joe Theismann wistfully declared, "Meeting Tyra Banks takes precedence over anything that's happened tonight." Tiger Woods smiled, hid in a no-access banquette, sipped a 7UP and reapplied his ChapStick.

Backstage at Radio City Music Hall: Joe Theismann and Matt Damon celebrate ESPN's Sixth Annual ESPY Awards, for sports excellence, hosted by Norm MacDonald.

Angela Lansbury and her husband, Peter Shaw, at the Plaza for the Red Ball, a benefit for the Children's Advocacy Center of Manhattan.

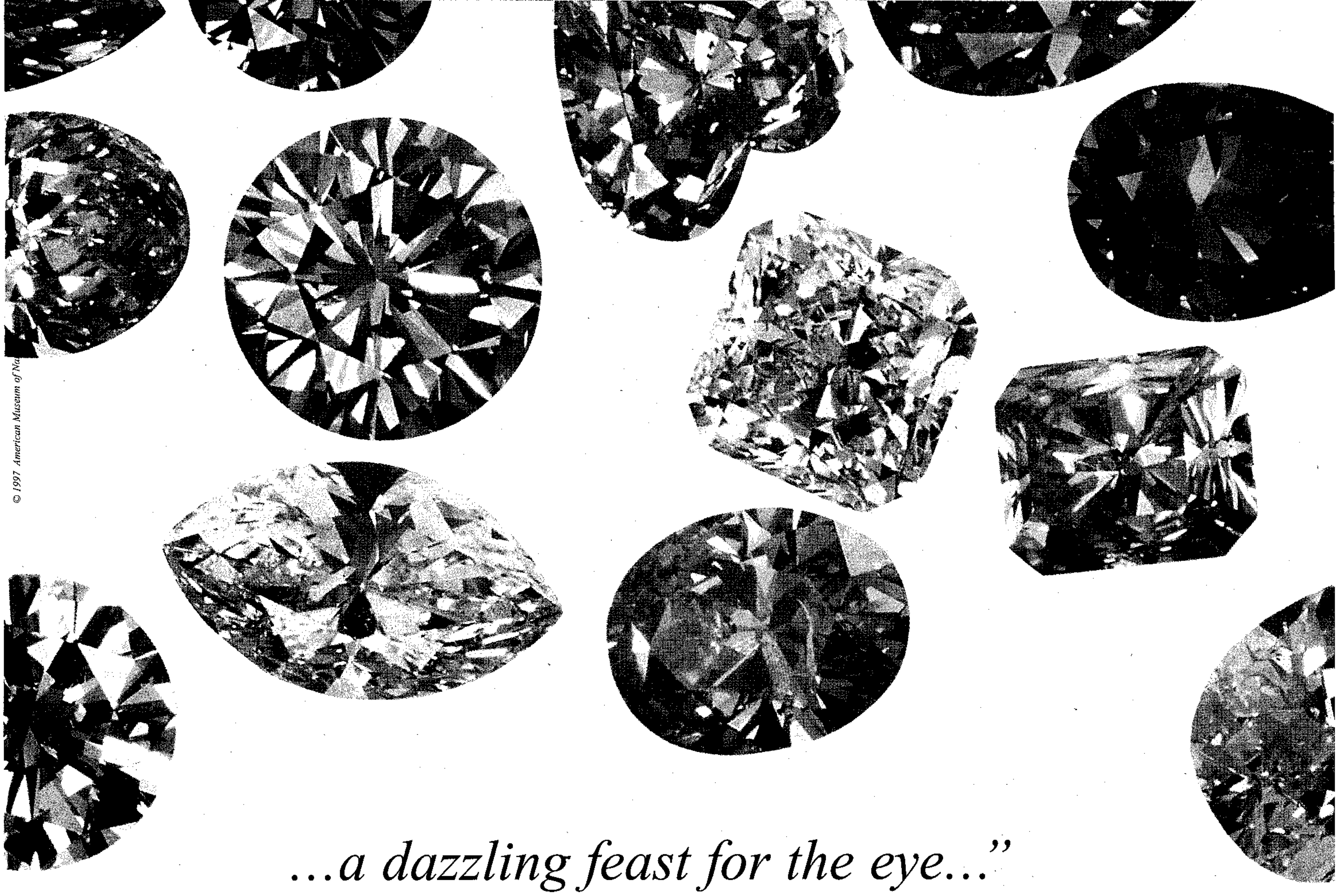
Isabel and Ruben Toledo at F.I.T. for the opening of their show "Toledo/Toledo: A Marriage of Art and Fashion."

Cindy Sherman, Kenny Scharf, Drena De Niro, Tereza Scharf, and Vincent Gallo dine at Mauro after the opening of Scharf's show at the Tony Shafrazi gallery.

Esther Cañadas, Mark Vanderloo, Karl Lagerfeld, and Donna Karan at the Council of Fashion Designers of America Awards.

At Le Cirque 2000, Claudia [illegible] Pavlo [illegible] Norman [illegible] by the CFDA.

Photograph by Steffen Thalemann.



© 1997 American Museum of Na

. . . a dazzling feast for the eye . . .”
—THE NEW YORK TIMES

The Nature of DIAMONDS

Through April 26

To purchase tickets, call 212-769-5200.
Ask about weekend hotel packages.

The Nature of Diamonds is sponsored by the Diamond Information Center on behalf of De Beers.

American Museum of Natural History

Central Park West at 79th Street, New York City 212-769-5100 www.amnh.org

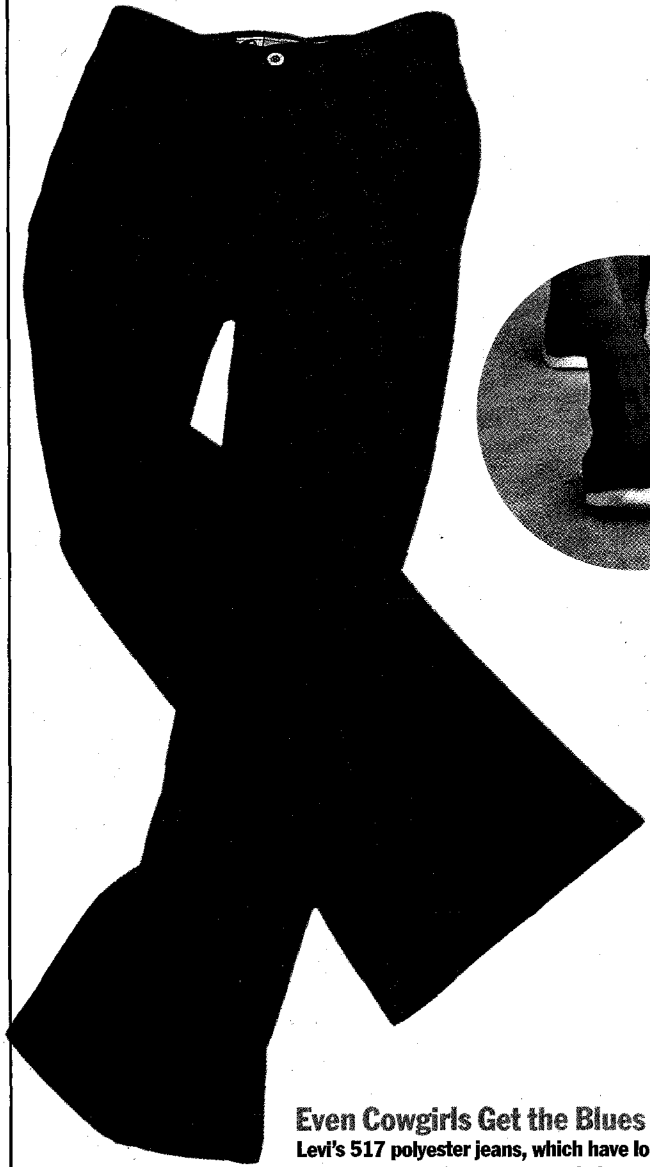
Photo: A sampling of the 260 naturally colored diamonds from the Aurora Collection, Aurora Gems, Inc., New York. © Harold and Erica Van Pelt/AMNH

GOTHAMSTYLE

EDITED BY DANY LEVY

Slipper Madness

After his recent men's wear show, Helmut Lang received calls from dozens of audience members (or their assistants, anyway) looking for the posh boutique that supplied the models' shoes. What a delight to find them available for $4.95 at Canal Street's Pearl River department store. Now the local Tai Chi students who've always worn the slippers are being out-hustled by the fashion plates snapping up every pair they can get their hands on. "It's our record item," says Ming Chen, the store's manager.



Even Cowgirls Get the Blues

Levi's 517 polyester jeans, which have long been a favorite on the rodeo circuit, ended up on some very fashionable hips this season. The stylists who prowl the racks at vintage stores noticed that these old poly pants—with their boot-cut leg, permanent crease, and low waist—suddenly looked very much of-the-moment, and started placing them in shoots. Now Levi's has reissued them in men's and women's sizes, in black, navy, sand, brown, and green. PATRICIA FALVO

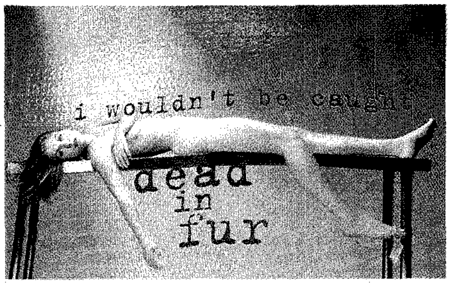
BODY TYPE

In the Red

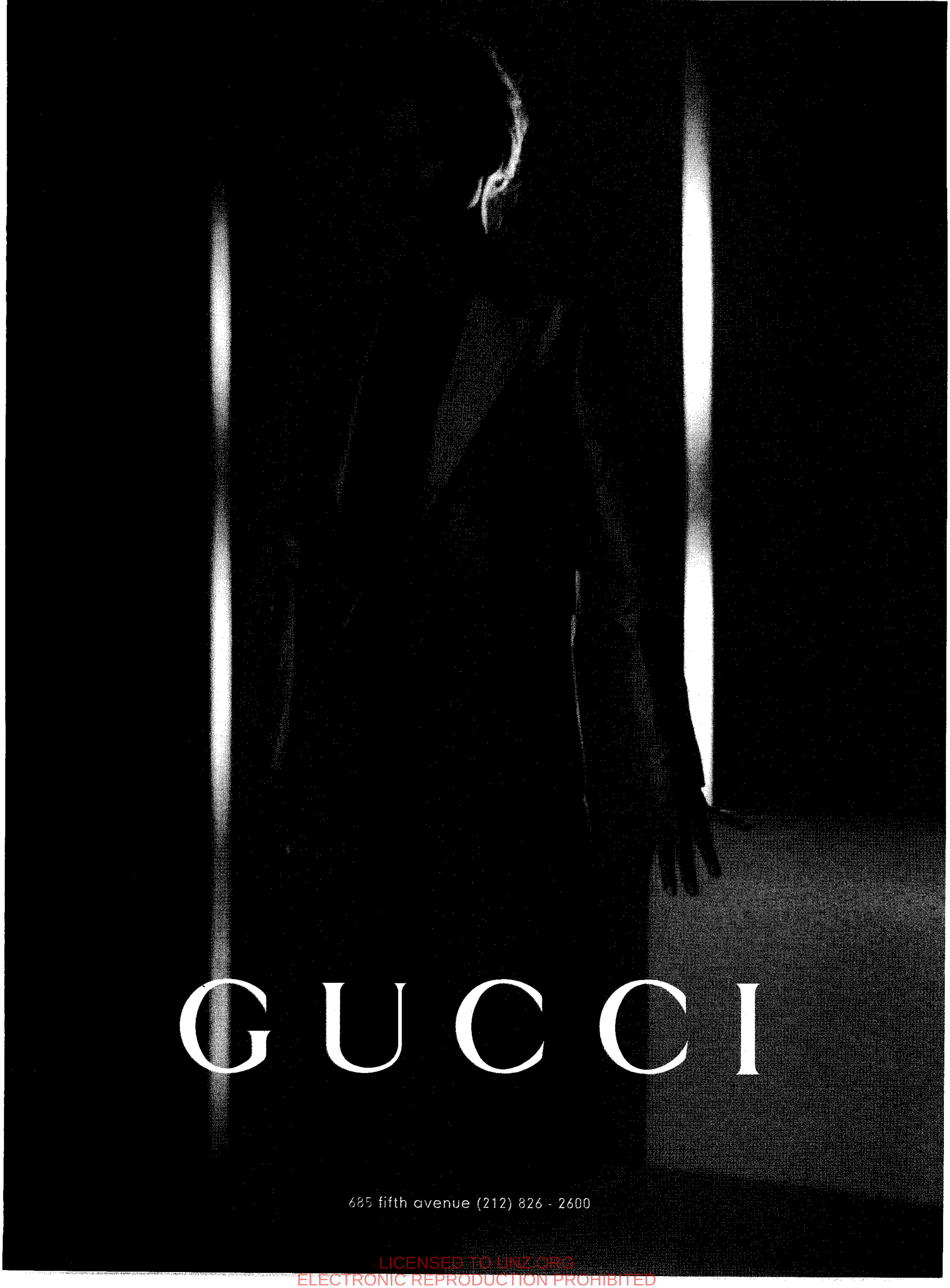
● After years of frustrating revelations about the hazards of foods commonly associated with the good life, the discovery that red wine might have positive effects on one's health marked an alimentary triumph. But leave it to the scientists to take the fun out of everything—the precious nectar is now being dehydrated and reduced to its barest nutritional essence (flavonoids, antioxidant chemicals believed to inhibit the effects of carcinogens). Twin Labs Red Wine and Grape supplement serves up the red-wine residue in the form of gel capsules, and Vita turns it into something described as a "chewing gum delivery system." This may all please nutritionists, but it's enough to make an oenophile cry. BETH LANDMAN KEIL

New Hope for the Dead

Since detoxing off heroin chic, fashion magazines have done their best to put on a happy face. But almost everywhere else, it seems, the feminine image du jour has gone from strung-out to postmortem. Courtney Love looks ready for the morgue in one of Versace's new ads. The woman in the fuzzy photograph on the front of Doug Coupland's latest novel is supposedly only in a coma (if the book's title, *Girlfriend in a Coma,* can be taken literally), but she sure looks dead to us. Meanwhile, there's no such ambiguity about the floating female corpse on the cover of Dale Peck's forthcoming *Now It's Time to Say Goodbye.* And Sheryl Lee, whose main claim to fame is her portrayal of Laura Palmer in the cult snuff series *Twin Peaks,* turns up in PETA's new ads lying naked and bluish on a gurney. I WOULDN'T BE CAUGHT DEAD IN FUR, the copy reads, somewhat convincingly. ALEXANDRA LANGE



Photographs: left, Steven Freeman; top center, Dan Lecca (2)


GUCCI
685 fifth avenue (212) 826 - 2600

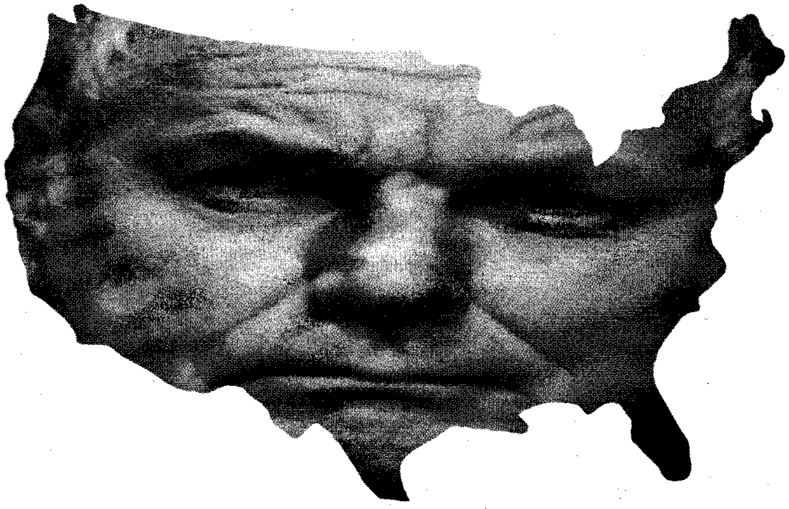
THE NATIONAL INTEREST HANNA ROSIN

The Amoral Majority?

As the public rallies around the scandal-ridden president, conservatives have gotten all flustered and turned on the common folks they once claimed to champion.

I FIRST NOTICED SOMETHING WAS wrong while watching one of those preprogrammed talk shows where each guest plays a designated role. Ann Coulter, the new Xena of the right-wing crusade, was debating Patricia Ireland, president of the National Organization for Women. By the logic of the casting, Ireland was supposed to be on the defensive, mealy-mouthed and contrite, stumbling over garbled explanations of why feminists continue to support our lecherous president. Coulter was supposed to be smug and triumphant, eyeing with magnanimous pity her opponent squirming in her swivel chair.

Instead, something very different happened. Coulter huffed and puffed and whipped herself into a Teutonic rage, her fury at some points overcoming her syntax. Stranger still, her anger was directed not at Patricia Ireland or even the president but instead at that willful, bullheaded beast that was once known fondly by conservatives as "the American people."



Why is Bill Bennett frowning? Because Americans aren't behaving the way he wants them to.

"I think it's a staggering Orwellian spectacle," she sputtered. "It is just like in *1984* where, you know, Winston Smith is harangued into saying two plus two equals five. That is what the American people are . . . willing to say. We'll engage in this ritualized public lying. We think he had sex with Monica Lewinsky. He came on TV. . . . He lied to us. We don't care. Our mutual funds are doing well."

One month into a scandal that threatens to wreck a Democratic presidency, and it's conservatives who are squirming. Because while the Democrats may lose a leader, conservatives have already lost the very core of their legitimacy: their power to channel the thoughts of the American people. Since Nixon and Reagan invented the "silent majority," conservatives have invoked their special right to speak for the American people like a talisman, a portable magic that conferred on its owners truth and goodwill: The American people are repulsed by late-term abortion, repelled by gays in the military, fed up with taxes. Conservatives held the reins of the silent majority and rode it into power. Well, now the unpredictable beast refuses to budge, and conservatives are left stranded.

When that first set of numbing polls emerged showing the president still enjoying a 68 percent approval rating, most talk-show bookers did what seemed like the sensible thing: They called up William Bennett, America's moral arbiter, to translate the yelps of the beast. But the talk shows missed the point. What those numbers showed was that the jig is up; Bill Bennett no longer knows what he's talking about. Still, he came—but he knew he was faking it.

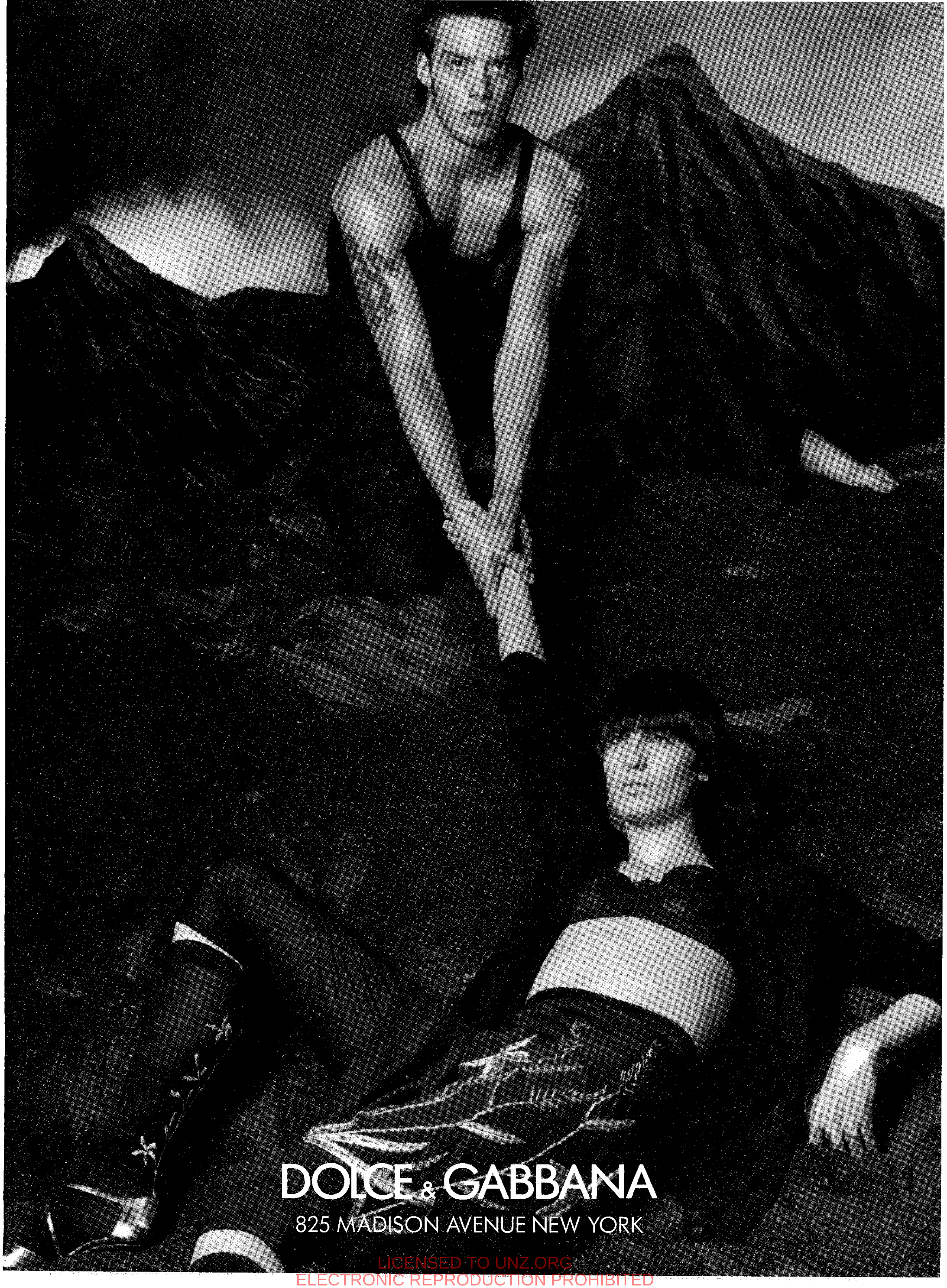
Before the polls were widely known, the beefy theocrat aired out his usual sermons: "There's something called the trust of the American people, and whether the president has the trust of the American people, whether he can retain the trust of the American people . . ." Pretty soon the truth became glaringly obvious: The president had and was retaining their trust. At that point, Bennett got mad. "People say, 'So what, a 21-year-old intern, a 50-year-old commander-in-chief—as long as things are going well for me, it's not a problem,' " he fumed at a conservative conference. "This is the Dick Morrisization of the country."

A few days later, he got even madder, accusing the beast of making a "deal with the devil. . . . It's a lesson in corruption," he ranted. By last week, he had lost his bearings entirely. "I'm part of this vast—maybe not so vast—Judeo-Christian conspiracy," he said, wobbling. When asked again by Sam Donaldson to channel the nation's mood, he was uncharacteristically blocked: "American people attach special significance . . ." he began, then trailed off into glum silence.

Throughout the week, there were desperate attempts to explain away the polls. Maybe the people who supported Clinton were not the same ones who believed he had sex with Monica. Maybe the people were waiting to hear all the facts. But by last week, as new and improved polls were published, it became hard to hold out any hope. One *Wall Street Journal* poll gave the president an astounding 79 percent approval rating. The number of people who felt positively about Clinton as a person, which had plummeted after the scandal, rebounded again, to 57 percent. And the new polls solved the puzzle of who knows what. About 60 percent of people said they believed all the facts were known, and they still wanted to drop the whole affair.

Values guru Gary Bauer, president of the Family Research Council, finally grew disgusted by the whole notion of polls. "You don't govern a great nation by polls," he said. "You don't sit around and put your finger up in the air." Unless, of course, the wind is blowing in

Photograph by Brian K. Diggs/AP/Wide World.


DOLCE & GABBANA
825 MADISON AVENUE NEW YORK

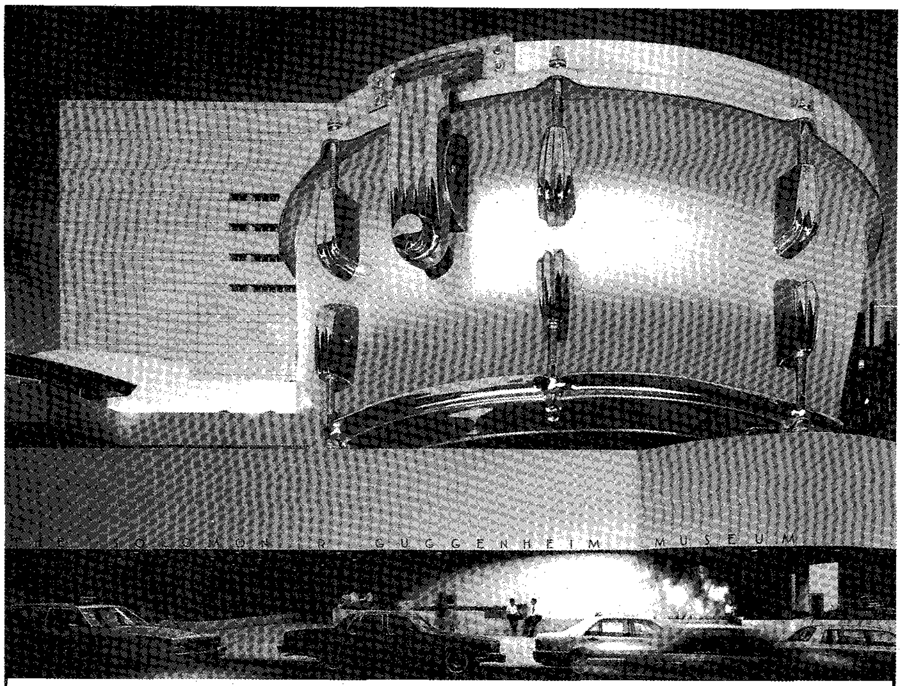
Bauer's direction. Anyone with a fax bin will recognize the comedy of Bauer's helpless cry. The Washington preacher usually considers poll numbers only slightly less reliable than the word of God: POLL DATA SHOW MAJORITY ARE TROUBLED BY ABORTION, blares one of dozens of number-crunching press releases on the group's Website.

Whatever odd phenomenon is driving these poll numbers can't easily be dismissed with a bit of poll-bashing. And it's not just the high performance of mutual funds. On one level, it's very simple. Understanding Monicagate is not like understanding Whitewater. This is the stuff that happens when your friend's boyfriend or your neighbor's husband is having an affair; it doesn't take a lawyer to figure out where the lipstick-smeared tissues come from. If Americans have opted for insouciance, it's a willful act of delusion. They know what took place, and they choose to rationalize it away.

Or worse, they think the president was brave to lie. Whatever voodoo powers Clinton has that cause Susan McDougal to serve time in jail and Vernon Jordan to lie and Bruce Lindsey to hold his tongue, the president also seems to have over everyone else. People treat him like a celebrity, and the one thing celebrities are permitted, if not expected, to do is sleep around.

I've heard one more generous explanation for the polls, and it may be the worst news yet for conservative moralists like Bennett. Alan Wolfe, a sociologist at Boston University, has spent the past year interviewing Americans about their personal sense of morality for his upcoming book *One Nation, After All*. The pop-culture cliché, beloved by people like Bauer and Bennett and spread by books and movies like *The Ice Storm*, is that Americans insist "that everyone conform to a stern moral code yet personally violate that code in drunken revelry, marital infidelity," writes Wolfe. But what he discovered in his research is that the opposite is true: Middle-class Americans are strict with themselves but refuse to judge others.

So conservatives are half right. Americans are not heathens, but they will not play God, either, which explains why only 22 percent of people polled by the *Wall Street Journal* think Ken Starr is conducting a fair and impartial investigation. What bothers them more than Winston Smith's lying in *1984* is the agents who break into his room while he's having sex with his girlfriend. This ecumenical spirit bodes ill for the future of political sex



WORLDBEAT JAZZ

AT THE GUGGENHEIM

Enjoy jazz and cocktails in the Frank Lloyd Wright Rotunda, Friday and Saturday nights 5-8pm. Solomon R. Guggenheim Museum, Fifth Avenue (at 88th Street). Information: 212 423-3500

Blue fish®

clothing

Frenchtown NJ

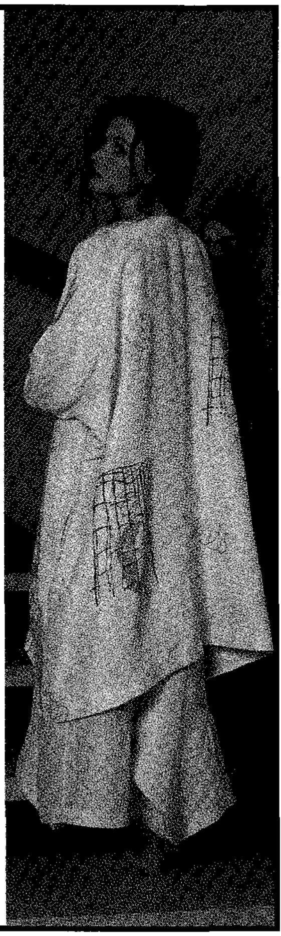
Austin TX

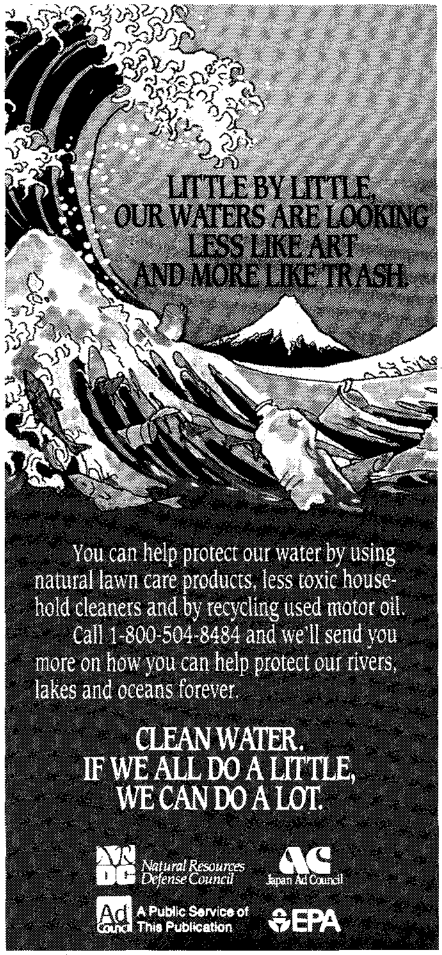
Santa Fe NM

Westport CT

SOHO NYC
150 Greene St.
212•925•3775

Catalog
800•213•8921





You can help protect our water by using natural lawn care products, less toxic household cleaners and by recycling used motor oil. Call 1-800-504-8484 and we'll send you more on how you can help protect our rivers, lakes and oceans forever.

CLEAN WATER.
IF WE ALL DO A LITTLE,
WE CAN DO A LOT.

NRDC Natural Resources Defense Council

AC Japan Ad Council

Ad Council A Public Service of This Publication

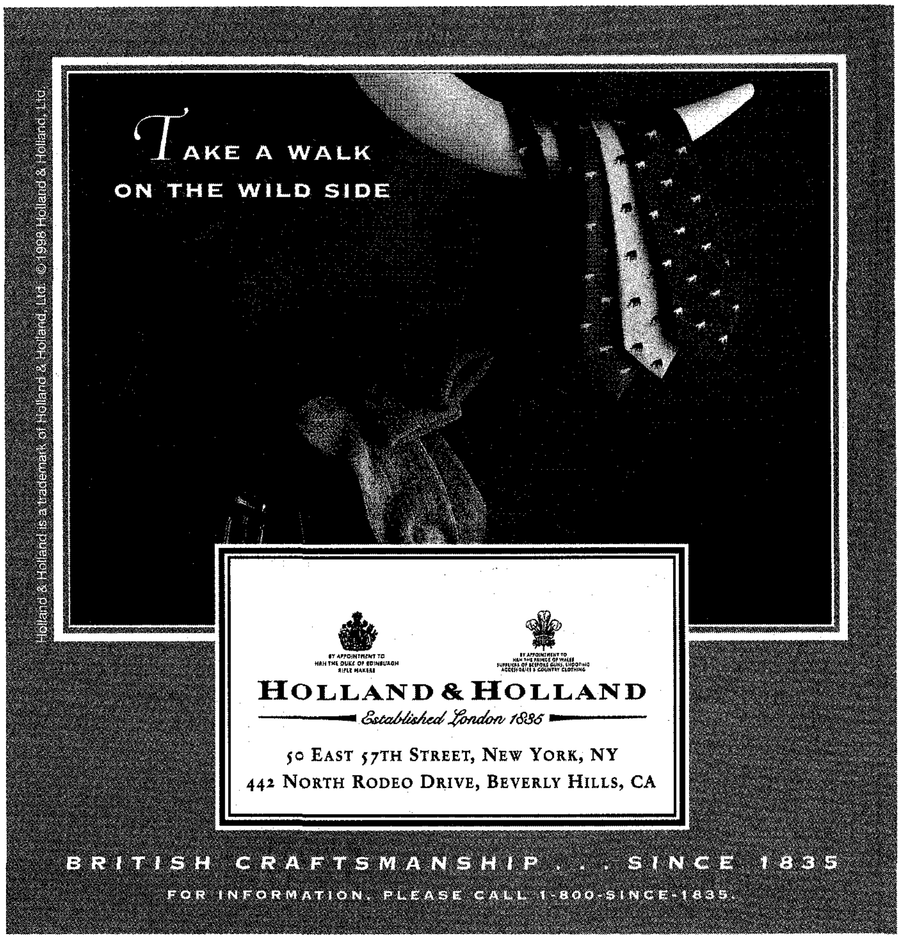
EPA

scandals and, more important, for the future of a conservative crusade. The politics of sin needs an enemy, and now it seems everyone wants to turn the other cheek.

The people's betrayal affects more than just the moralists like Bennett. It affects the whole Republican Party, which has long been fueled by the energy of its fervent populists. Most TV analysts have been assuming that Republicans have been observing a dignified silence about the scandal, either out of respect for the president or out of political calculation. Either way, the Republicans are in control. But now it seems the silence is more a panicked paralysis, a chill brought on by those relentlessly soaring poll numbers.

Until now, I was sure Ken Starr's evidence would wind up in an impeachment proceeding. But the only firm resolve to nail the president seems to come from Pat Moynihan. It must be galling for Republicans to wake up and see their chances of capitalizing on the largest political scandal of the past twenty years slip away a little more every day. But what can they do? No Republican seems to be able to stomach the thought of taking down such a popular president, especially months before an election. Henry Hyde, chairman of the Judiciary Committee, who has the authority to consider impeachment, alternates between jokes and skittish legalese. He says he needs "precise evidence" of a "substantial nature." The normally scandal-giddy Newt Gingrich, meanwhile, signaled to Starr in a closed-door meeting of House leaders that the evidence would have to be iron-fortified before he would even consider seeing it. That leaves only Bob Barr, the Clinton-obsessed Republican from Georgia who grows madder with each frustrating day. Those audiotapes, if we ever get to hear them, won't be nearly enough to nail the president. "At this point," says one Gingrich aide, "we'll have to see videos of Bill and Monica in action before we begin this thing." ▬

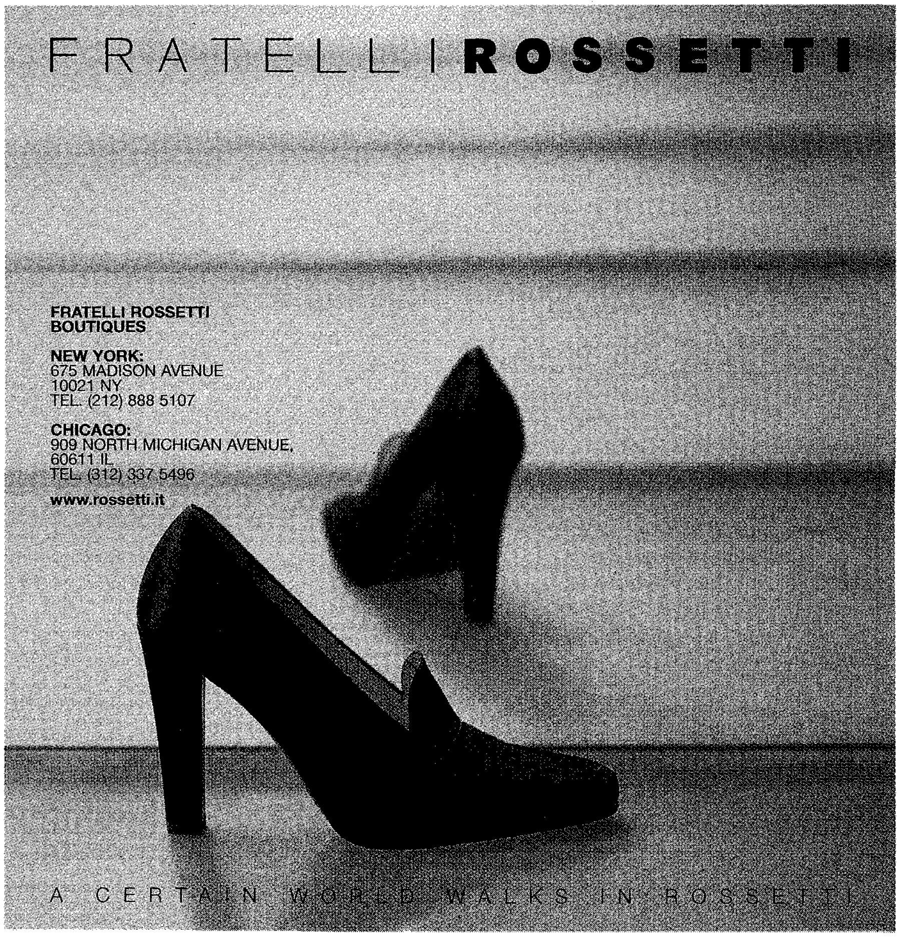
> *It doesn't take a lawyer to figure out* **where the lipstick-smeared tissues come from.** *If Americans have opted for insouciance, it's a willful act of self-delusion.*



Holland & Holland is a trademark of Holland & Holland, Ltd. ©1998 Holland & Holland, Ltd.

HOLLAND & HOLLAND
Established London 1835
50 East 57th Street, New York, NY
442 North Rodeo Drive, Beverly Hills, CA

BRITISH CRAFTSMANSHIP . . . SINCE 1835
FOR INFORMATION, PLEASE CALL 1-800-SINCE-1835.


FRATELLI ROSSETTI

FRATELLI ROSSETTI
BOUTIQUES

NEW YORK:
675 MADISON AVENUE
10021 NY
TEL. (212) 888 5107

CHICAGO:
909 NORTH MICHIGAN AVENUE,
60611 IL
TEL. (312) 337 5496

www.rossetti.it

THE CITY POLITIC MICHAEL TOMASKY

Forget-Me-Nots

With the race to unseat George Pataki still lacking a front-runner, it's a good time to take a closer look at candidates Richard Kahan and Jim Larocca. Who?

OUTSIDERS, AS WE KNOW, WERE all the rage in politics a few years ago. Then a whole passel of them, not a few crackpots and dullards included, got elected to the House of Representatives, and suddenly outsiderism didn't look so hot. And besides, they get in office, and quicker than you can say *Robert's Rules of Order,* they aren't so outside anymore.

Unfortunately, we have only to look to the insiders again to conclude that outsiderism still seems attractive. Just ask poor Tom Manton, the Democratic county leader of Queens.

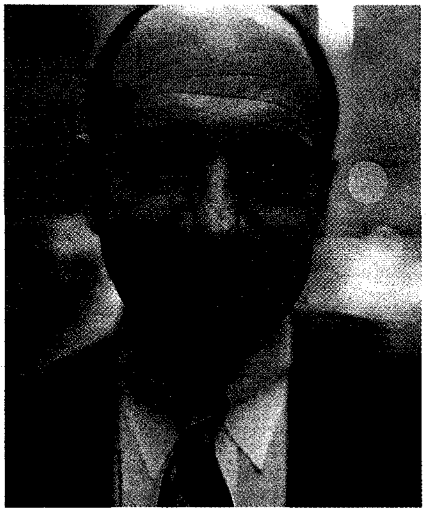
Manton's predecessors had real muscle. Nowadays, however, Manton calls a conclave of twelve of his counterparts around the state to wire the gubernatorial nomination for his pal Peter Vallone, and the only thing they can agree on is lunch.

It was a decent idea, Manton's; the party needs energy from somewhere. But party bosses are human, and like other humans, they may think this year's stable of Democratic candidates for governor is pretty short on Thoroughbreds. Vallone, the City Council speaker and presumed front-runner to challenge Republican George Pataki, is not exactly off and running. Joe Hynes, the Brooklyn district attorney, doesn't have many tongues wagging. Betsy McCaughey Ross, who last fall put principle ahead of party in becoming a Democrat, will face many questions about where party leaves off and principle begins. The headliners aren't turning many heads.

But there are two other candidates who can't get arrested in the press. They are smart. They are committed people with actual ideas. They are outsiders only sort of, meaning that they've served the public in unelected capacities but not so excessively that they can really be blamed for anything. And they are, though they'd hate to admit it, "by the way" candidates, the kind who get one-sentence mentions in the fourteenth paragraph. But if ever there was a year to look down the roster, it's this one.

ON THE NIGHT OF THE 1992 PRESIDENTIAL election, Richard Kahan was in the South Bronx, riding around in a patrol car. Borough President Fernando Ferrer had picked him to run something called the Bronx Center Revitalization effort, and Kahan had spent many nights in the borough—in squad cars, at Lincoln Hospital, just walking around—to get the place in his bones. During the days, he was leading a group of corporate executives in discussion about improving the competitiveness of the New York region.

The juxtaposition between his day job and his night job, Kahan says, jarred him that Election Night: The suits he was prodding and cajoling during the day knew that whatever the outcome, it wouldn't threaten them; and luckless Bronx denizens understood that, whatever the outcome, it wouldn't help them. So he got home from the South Bronx, flipped on the election returns, and sank.



Dese Dems don't doze: Democratic gubernatorial candidates Jim Larocca (top) and Richard Kahan.

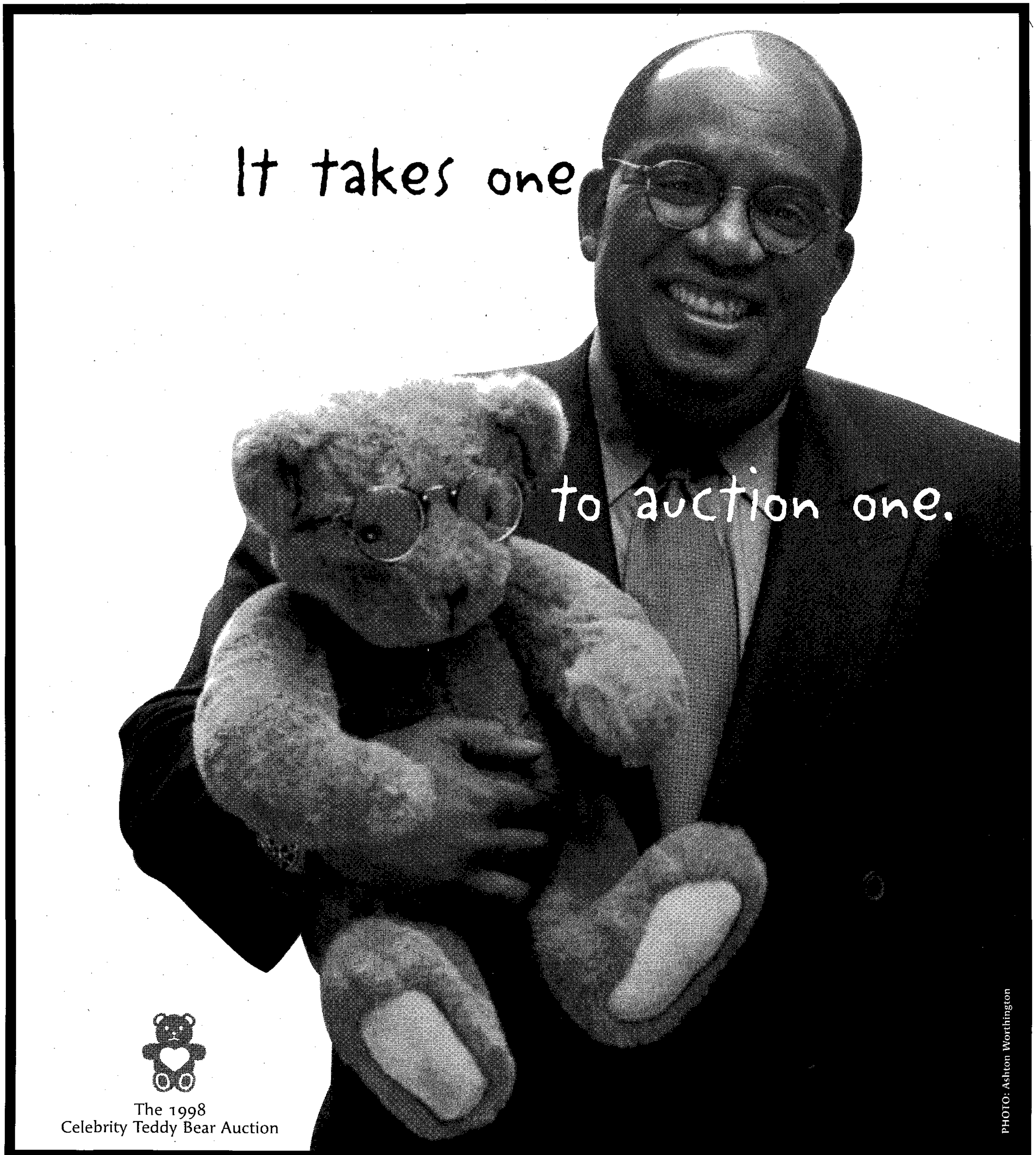
"It struck me that for everybody I was working with, it just didn't matter," he remembers.

Two years later, he watched as George Pataki beat Mario Cuomo. "Seeing none of these issues addressed in that gubernatorial campaign pissed me off," Kahan says. As he talks about this, his soft, matter-of-fact manner and low voice start to whirl into something approaching fury. "In a way, I crossed my own trip wire. These are the things I think need to be done. Can I do them? Yes. Do I know how to run for office? No."

He's never held elective office, but Kahan, who's 51, definitely has a résumé. After graduating from Columbia Law in 1970—where he, not classmate Pataki, was the class president—he skipped the white-shoe law firms and went to work at the state's Urban Development Corporation. He left but was rehired in 1976, when the agency was in bankruptcy. In 1978, he took it over, at age 32. At the time, plans for both the Javits convention center and Battery Park City had been on the drawing board for many years, but no shovel had been lifted on either. "We had them both under construction in about a year, a year and a half," Kahan says.

He spent the eighties making money in real-estate development, which is coming in handy now—he started his campaign by loaning himself $1 million, but he has also raised $600,000, a respectable amount for a candidate who

Photographs: top, Newsday; bottom, Nina Berman.



The 1998
Celebrity Teddy Bear Auction

PHOTO: Ashton Worthington

He's cute. He's huggable. And he's up for auction.

It's the 6th annual Celebrity Teddy Bear Auction. On February 24th, join host Al Roker at Christie's and you'll be bidding on bears that look like celebrities, because they've been dressed by celebrities.

Rosie O'Donnell. Muhammad Ali. Hillary Clinton. Al Pacino. Liz Taylor. Wayne Gretzky, and many others.

It's a fun way to raise money for a serious cause. The Greenwich House Children's Safety Project provides prevention and treatment to young victims of sexual and physical abuse.

Even if you can't attend, you can help. For tickets and information, please call Greenwich House.

And give until it doesn't hurt.

GREENWICH HOUSE, INC.

27 Barrow Street
New York, New York 10014
212.243.7492

Corporate Partners

CHASE | NASDAQ
An NASD Company

ELECTRONIC REPRODUCTION PROHIBITED

S&W

LAST CALL...

EVERY
COAT & SHEARLING
Reduced 40-50%
Below our Discount Price

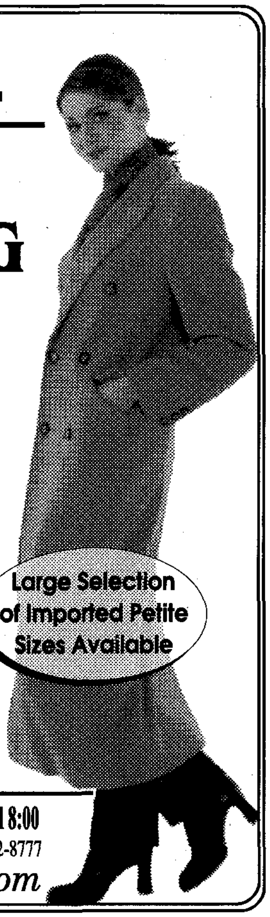
Over 5,000 of the very best in Imported & Domestic Coats

TAX FREE
With this ad,
including Sportswear,
Shoes & Handbags
NO LIMIT
Exp. 3/1/98

*With some exceptions

Large Selection of Imported Petite Sizes Available

NYC - 287 7th Ave. (cor. of 26th St.) / 212-924-6656 / LATE HOURS: Thurs. till 8:00
Brooklyn, N.Y. - 4217 13th AVE. - 718-438-2636 / Livingston, N.J. - 437 RT. 10, - 973-992-8777
NEW WEB ADDRESS: www.swboutique.com



TEL-AVIV
CAR & LIMOUSINE SERVICE
FLAT RATE ANYWHERE CAR SERVICE
212 777-7777
OUT OF STATE & AIRPORTS 1-800-222-9888

From Manhattan
LaGuardia......$20
JFK..............$30
Newark..........$30
(Toll & Gratuity Not Included)

$4.00 OFF WITH THIS AD
CALL FOR DETAILS
CODE

Featured in Best of New York Magazine 4/14/97
NYM398

Nothing to wear?!

Shop at

FOPP'S

Like in Paris.

956 LEXINGTON AVE. (69-70) 794-8806
1265 MADISON AVE. (90-91) 831-3432

can't get press. But he genuinely missed public service: "I just felt like no one was doing the things I felt needed doing, that I knew how to do." He watched Nelson Mandela walk out of prison and, like a lot of us, was moved; unlike a lot of us, he had the money and the stature to act on the emotion, so he went to South Africa and eventually set up a United Nations–backed nongovernmental organization to arrange financing for urban development in the Third World. Then the slum visits, the Ferrer appointment, the improbable decision that's put him in this race.

The one public stand he took that appeared out of character for a traditional Democrat—if not for a developer—was his active support of Donald Trump's Riverside South project. Kahan defends his work then—"If I can get Donald and the NRDC [Natural Resources Defense Council] to sit down, I can certainly deal with the State Legislature"—but one gets the feeling the West Side club endorsements won't be forthcoming.

Kahan knows he's a long shot, and he knows it won't be easy for him to shed that status. But he insists he also knows how to be governor, even as he girds himself against the inevitable charge that he's a political dilettante. "Dilettantes can write bills, and dilettantes can give speeches," he says. "But dilettantes can't put brick and mortar in the ground."

LIKE KAHAN, JIM LAROCCA STARTED FEELing that the state party was stuck in neutral. He watched Cuomo lose, and he watched as the presumptive front-runners for governor took their resolute places on the fence. "It was right after the '96 convention that I started to think I should really run," Larocca says. "What I started figuring out was that we had no inevitable candidate for 1998, and that I could do it as well as anybody else."

Though he was the head of the Long Island Association (a chamber-of-commerce-type outfit), he didn't have much money or many connections. He just hopped in his car and started driving around the state, introducing himself as a candidate for governor at a time when there weren't any others. He did it on his own, but not without some preparation. As Hugh Carey's liaison to Washington and later his energy commissioner, and still later as Cuomo's transportation commissioner, Larocca wasn't exactly striking out without a compass. "I still know the state better than anyone else in the field," he says. "I've been to 50 counties, and I haven't been anyplace I hadn't been before."

He may not quite possess Kahan's record of accomplishments, but he has a strongly held sense of where his party needs to go and what the state needs.

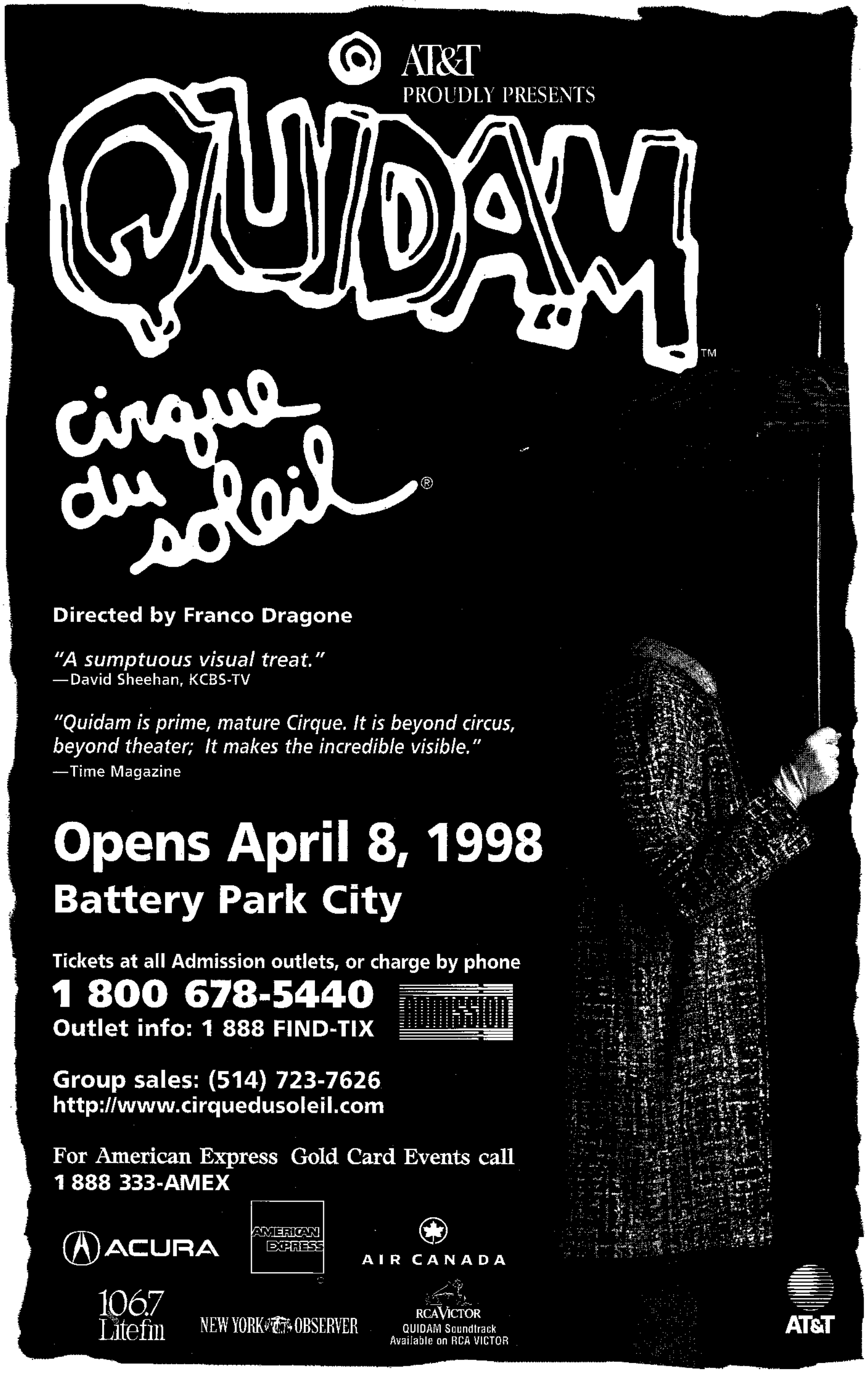
On paper, Larocca, 54, is a near-perfect candidate. An Italian-American, he could appeal to a Republican-leaning voting bloc. He lives on Long Island, where Democrats have to gather votes if they expect to have a shot at Pataki, who carried the island strongly last time. He's not afraid to say he's liberal (he and Kahan are pleasantly alike in this respect), his support of the death penalty excepted, maybe in part because it's hard to pin the liberal-elitist tag on a man who was the operations officer of a ship that plied the Mekong River during the Vietnam War.

His statewide cruising has won him some backing—he claims the support of eight upstate county chairs, with another "ten or fifteen elected officials either in the camp or leaning." This isn't the kind of stuff that impresses people in the city, he knows, but he also has firmed up his home base—both Long Island county leaders are behind him, which was enough to help deny Vallone the bosses' nod at Manton's meeting. Money is a problem, but Larocca maintains he hasn't really been focusing on money yet.

The Larocca campaign, such as it is so far, has not operated under a lucky sign. The day he announced his candidacy happened to be right in the maw of the Lewinsky story. He wasn't surprised. As Governor Carey was announcing his appointment as energy commissioner in 1977, "the entire press corps walked out of the room," Larocca recalls. "The Son of Sam had just been arrested."

THE STORY LINE OF THE GOVERNOR'S race so far has been Peter versus Betsy, and Kahan and Larocca have been ignored. They'll both find it hard to change this; they may not be "viable" candidates in February, but neither was Jim McGreevey, who came within a whisker of unseating Christie Whitman last year in New Jersey.

The two deserve some attention. "They're idea-driven, as opposed to money-driven or party-driven," says NYU politics-watcher Mitchell Moss. "That's the real difference. The Democrats need their kind of brainpower." They're the kind of candidates who can give outsiderism a good name. ▬


AT&T
PROUDLY PRESENTS
QUIDAM™
cirque du soleil®

Directed by Franco Dragone

"A sumptuous visual treat."
—David Sheehan, KCBS-TV

"Quidam is prime, mature Cirque. It is beyond circus, beyond theater; It makes the incredible visible."
—Time Magazine

Opens April 8, 1998
Battery Park City

Tickets at all Admission outlets, or charge by phone
1 800 678-5440
Outlet info: 1 888 FIND-TIX
ADMISSION

Group sales: (514) 723-7626
http://www.cirquedusoleil.com

For American Express Gold Card Events call
1 888 333-AMEX

ACURA
AMERICAN EXPRESS
AIR CANADA
106.7 Litefm
NEW YORK OBSERVER
RCA VICTOR
QUIDAM Soundtrack
Available on RCA VICTOR
AT&T

CUE

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?
How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?
How about dinner after the show? Let's take the kids out - where should we go?

CUE - The weekly guide to everything that's worth seeing and doing in the most exciting city in the world. See it every week in
NEW YORK MAGAZINE

THE CULTURE BUSINESS ELIZABETH BERNSTEIN

Let Us Spray

As kids, they left their mark on subway cars and were considered vandals; today the art of Bio, Nicer, and BG183—a.k.a. TATS Cru—sells cola and sneakers.

IT IS NOT YET 9 P.M. ON A CHILLY Wednesday night, but already a long and raucous line has formed outside the Latin Quarter, at 96th and Broadway. Inside, past the metal detectors and the off-duty cops working security, Nicer, Bio, and BG183, a.k.a. TATS Cru, have claimed a group of tables in the back and iced several bottles of Moët & Chandon as word goes out that they are in the house. Over the next five hours, the three young men greet all visitors to their corner like family. They pose with old friends for photos, sign their tags in admirers' sketchbooks, pass around the black three-ring binder filled with pictures of their work, and accept T-shirts and hats from the owners of hip-hop-wear companies who want them to design a clothing line.

Grand Cru: Nicer, BG183, and Bio in front of a memorial mural in the Bronx.

"We never go out anymore," Nicer says, dropping a maraschino cherry in his champagne flute.

"Even a simple thing, like going to a party," Bio adds, "turns into business."

Business is booming for TATS Cru. It has been seventeen years since they picked up markers and spray paint and began making their names, first as underage vandals in the Bronx, later as some of the best-known graffiti artists in New York, and most recently as Top Artistic Talent, Inc., commercial illustrators under contract to Coca-Cola, Reebok, and Seagram's Chivas Regal as well as a score of local advertisers. They won't say what they earned last year, but Nicer reveals that the Coke account alone is worth "five figures."

Commercial success aside, TATS Cru's "fame," or respect, remains highest on their own turf, the South Bronx, and in the hip-hop community born there, which has shown up in force tonight.

"This place isn't so scary, is it?" Bio asks, searching my eyes to see whether I feel out of place. In front of us, a mass of people—mostly black and Hispanic, mostly male—sways to the bass thump of Fat Joe's "Bronx Keeps Creatin'." A cloud of marijuana smoke floats overhead. To prove that I'm okay, I announce that I'm going to take a look around. Bio raises one eyebrow.

Standing alone at the edge of the crowd, I watch the dancing, but by the time I notice the man in the red down jacket, it's too late. He moves in for the kill, putting one hand around my shoulder and pulling me close; his breath hot and boozy, he asks me to dance, and his hand moves down and cradles my hip. Instinctively, I shove him away, then cover my move with a lie. "You're going to get me in trouble with my boyfriend," I joke. My suitor narrows his eyes. "I don't see no trouble," he says. Taking a wild chance, I point toward TATS Cru's corner. Romeo's eyes follow my finger . . . and widen.

"You with Nicer?" he asks. "Girl, you gonna get *me* in trouble."

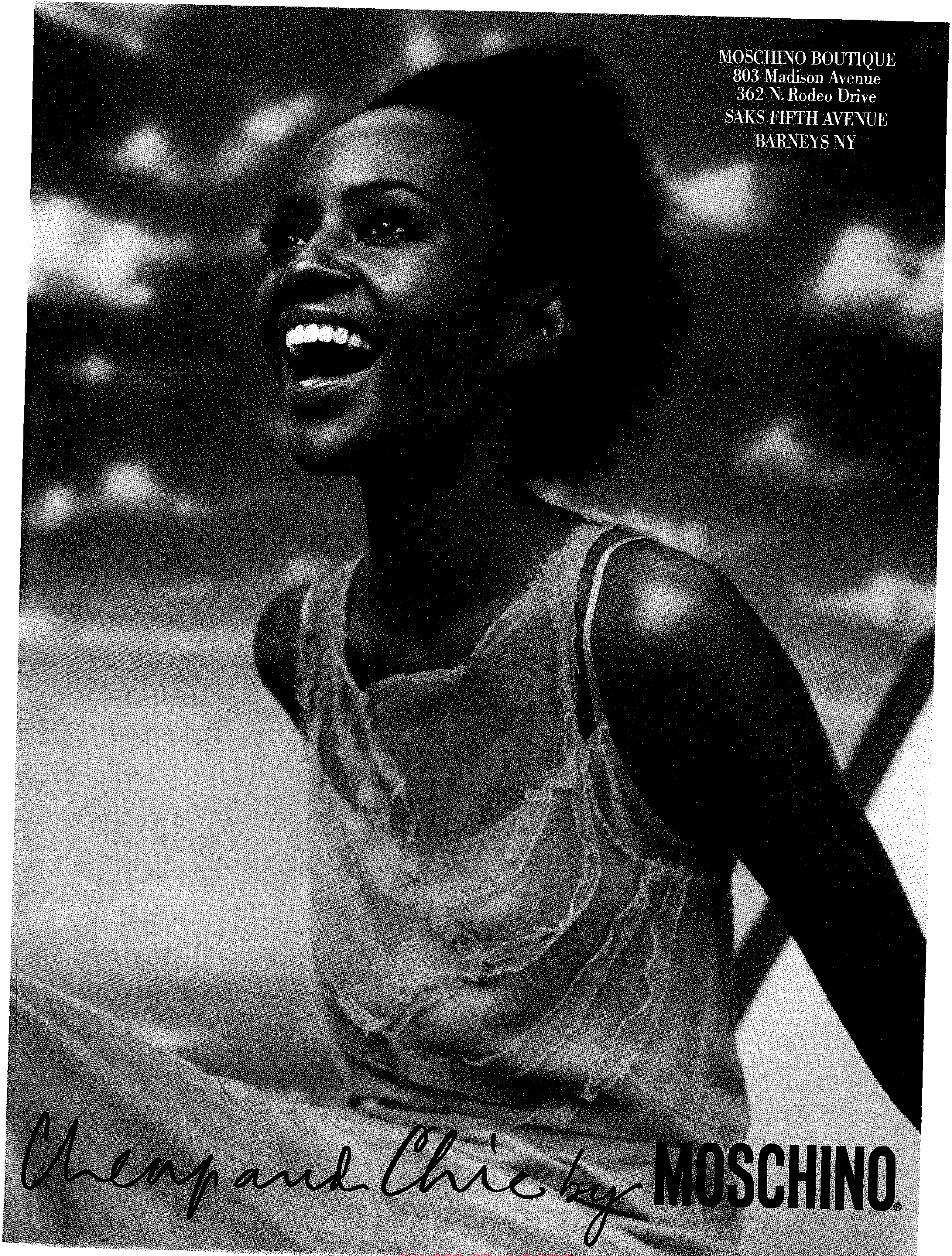
THE LATIN QUARTER IS FIVE MILES AND worlds away from James Monroe High School, where Bio, Nicer, and BG—who chose their tags simply because they liked the way they sounded—met in an art class when they were still known as Wilfredo Feliciano, Hector Nazario, and Sotero Ortiz. They had been interested in art since they were boys, but it was the emergence of graffiti in the seventies—and what BG calls "the art of letters"—that permanently grabbed their attention. They spent their days in school and their nights "in one long artistic internship," hopping train turnstiles, crawling over fences, evading police on dark subway platforms. They called themselves the TATS—Tough-Assed Teenagers—Cru and for the most part, the respect they earned on the street hinged on just how often, and how well, they could draw this tag on MTA property.

"You could paint a train here in the Bronx and it would go right to Brooklyn," says Nicer, 30. "It was like everybody in between was seeing your artwork because it was on a rolling canvas." By the early eighties, when they began painting their "rolling canvases," it was almost impossible to find a subway car free of what most New Yorkers regarded as, at best, an eyesore. Bio, Nicer, and BG did their damage at the Ghost Yards, at 205th Street and Jerome Avenue.

"No matter what we did on the trains, we were considered vandals," says Bio, who is 31. He was arrested once or twice—"It was terrible for my image," he admits, "but it didn't stop me"—and sentenced to community service. Today, graffiti has achieved legitimacy, the "rolling canvases" replaced by billboards and tony galleries where the top aerosol artists are shown.

THE VAN TATS CRU USES TO TRAVEL FROM job to job is pristine white. "It's to discourage vandalism," BG explains, without a trace of irony, from his perch on a

Photograph by Bernd Auers.


MOSCHINO BOUTIQUE
803 Madison Avenue
362 N. Rodeo Drive
SAKS FIFTH AVENUE
BARNEYS NY
Cheap and Chic by MOSCHINO®

box wedged between Bio and me, who occupy the van's two front seats. Surrounding us, graffiti and stickers for rap artists cover the walls of the cab. Far in the back of the gutted van, almost lost amid hundreds of cans of spray paint, a generator, several ladders, and assorted rolled-up canvases, Nicer sits on a plastic milk crate. We are flying down Hunts Point Avenue on a breakneck tour of TATS Cru's art. All of it is in the South Bronx, and much of it is the only splash of color in sight. At Garrison Avenue, Bio careens around the corner, pointing out a mural on the side of a bodega advertising the South Bronx Film Festival. At the end of the street, the oversize faces of Tragedy and Comedy frame the entrance to Live From the Edge, a community theater. On Manida Street, a block-long mural featuring Big Pun, the rap artist and a friend of TATS, announces THE DRUG-FREE ZONE. A mural for a grocery store on Westchester Avenue features a beach scene, with a Coke logo for the sun.

This last advertisement reminds Nicer of the first legal mural they painted, for an auto-parts store not far from here. "The reason we took the job was because we had no paint," Nicer recalls. "The owner said to take what we needed for the wall, but before we left we stole a lot more." Bio isn't proud of his actions, but he isn't exactly ashamed, either. "We did what we had to do," he says, "to get recognized."

Eventually they graduated from high school, got married, had children, went to trade school, and settled into full-time jobs. Nicer worked as an artist for an ad agency, designing perfume bottles for companies such as Elizabeth Arden and Clairol, and later opened his own business, detailing trucks and cars. Bio became a social worker with the National Puerto Rican Forum, counseling students and parents who had recently emigrated from Caribbean countries and were struggling to make the transition into the New York City school system. BG worked as an engineer for ACME Steel Door Company, designing metal gates.

They never left the Bronx, and they never quit painting together, usually at night. Working eighteen-hour days, five days a week, they built up a sign-painting business, creating outdoor advertisements for dozens of neighborhood bodegas, restaurants, and pool halls—as well as 50 memorial walls for friends and neighbors who had died, most often young and violently. The TATS Cru were a familiar sight in the neighborhood: bulky figures in baggy pants and several layers of hooded sweatshirts teetering on tall ladders propped up on the sides of buildings, each with a spray-paint can raised in one paint-stained hand.

Four years ago, tired of his employee rolling into work on three hours of sleep, BG's boss gave him an ultimatum: Stop painting at night, or quit the day job. "He never should have put that thought in my head," says BG, 34. Nicer and Bio had already quit their jobs, motivated in part, they say, by the desire to leave a legacy for their children. "Most artists leave a canvas or a sculpture, but our art was public property," Nicer says. "By forming a business, we thought we'd make something to leave them." They began working together full-time.

THESE DAYS, THERE ARE SEVERAL INDICATIONS that their gamble has paid off: black-and-yellow business cards with the letters INC. after their name; new offices at the Point, a community arts center in the South Bronx; an attorney to protect their

PARLIAMENT

Menthol Lights

SURGEON GENERAL'S WARNING: Cigarette Smoke Contains Carbon Monoxide.

© Philip Morris Inc. 1998

11 mg "tar," 0.8 mg nicotine av. per cigarette by FTC method.

copyright; and contracts with a number of big corporations to design graffiti-style ads in inner-city neighborhoods. In one recent month, they made an animated TV commercial for Reebok featuring Philadelphia 76ers guard Allen Iverson; participated in a two-week painting exhibition at World of Coke, Coca-Cola's museum in Atlanta; and designed and painted outdoor signs for Ritmo Latino, a New Jersey–based music store, and for Fineman Furniture Co., a Harlem institution. They also hired a new accountant, and taught art to 30 kids at the Point.

Their work with Coke shows how far graffiti, and TATS Cru, have come . . . and how far they have to go. They scout locations for Coke in Los Angeles and Atlanta as well as in New York, and paint murals with the Coca-Cola logo. The benefit to Coke is twofold: TATS Cru's respect on the street adds value to the advertising—and ensures that it will not be painted over by other graffiti writers. All this costs "very little money, really," according to Coca-Cola spokesperson Diana Garza.

Bio's face hardens when he discusses how Coke keeps their work in the ghetto. "It really bothers me," he says. "Of course, I want my art to get out there. I want it at 54th and Fifth." Conversely, the payoff for the work they do is not just in dollars: It has gotten them a foot in the door at a large corporation and the exposure that comes with it. He points out the holiday mural TATS Cru painted for ABC's *World News Tonight,* which served as a backdrop for the show's closing credits. It took almost a day to paint, and it rained the whole time. "Seven million people could see it," he says. But when I ask how much TATS was paid for the mural, he won't meet my eyes. "We did it for free," he admits. Yes, they are, in a sense, being used by corporations. But it cuts both ways: "They use us and we use them," Bio argues. "We just try to get as much out of it as we can."

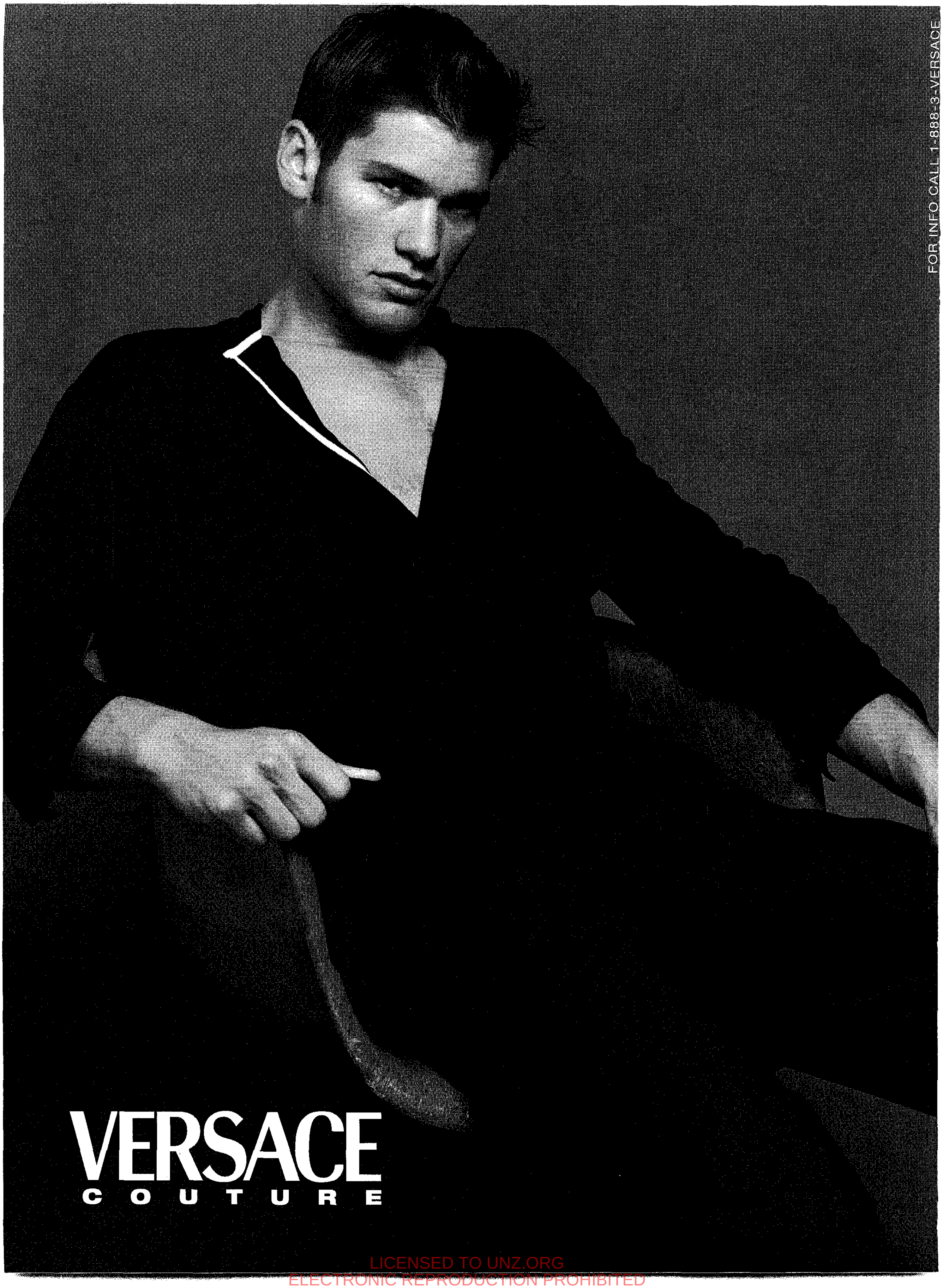
Joseph Sciorra, an urban folklorist and author of *R.I.P.: Memorial Wall A.R.T.,* has been following TATS Cru's work for almost ten years. "Corporate culture is constantly feeding off of popular culture," he notes. "And the creepy thing with Coke is that they hire TATS to work in the barrios, not on their national campaign."

ALTHOUGH BIO, NICER, AND BG LIVE IN THE same neighborhoods they grew up in, "we pay our rent now," Nicer jokes. And they have money in their pockets. "Have you seen the new $50 bills?" BG asks me, peering into his wallet and giggling after paying a restaurant tab. "Don't they look just like food stamps?"

BG and his partners have big plans for the next few years: create a line of spray-paint cans with paint colors named after graffiti artists, such as Bio Blue; design a line of clothing; branch out into billboards; and maybe even produce a book of their artwork. "It's gonna take a long time for graffiti art to get its due," Bio says. "That kind of mainstream recognition might not happen to us. But it might happen for the next generation."

So for the past two years, Bio, Nicer, and BG have been holding free art workshops at the Point that attract children from as far away as Brooklyn. Part art teachers, part big brothers, they instruct the kids in the basics of art and counsel them on how to stay out of trouble.

"People ask me all the time if we've sold out, just because we don't bomb the streets anymore," BG says. "But you know what selling out would be to me? It would be to be in a position to teach these classes and to help people and to pass that up." ▬


FOR INFO CALL 1-888-3-VERSACE
VERSACE
COUTURE

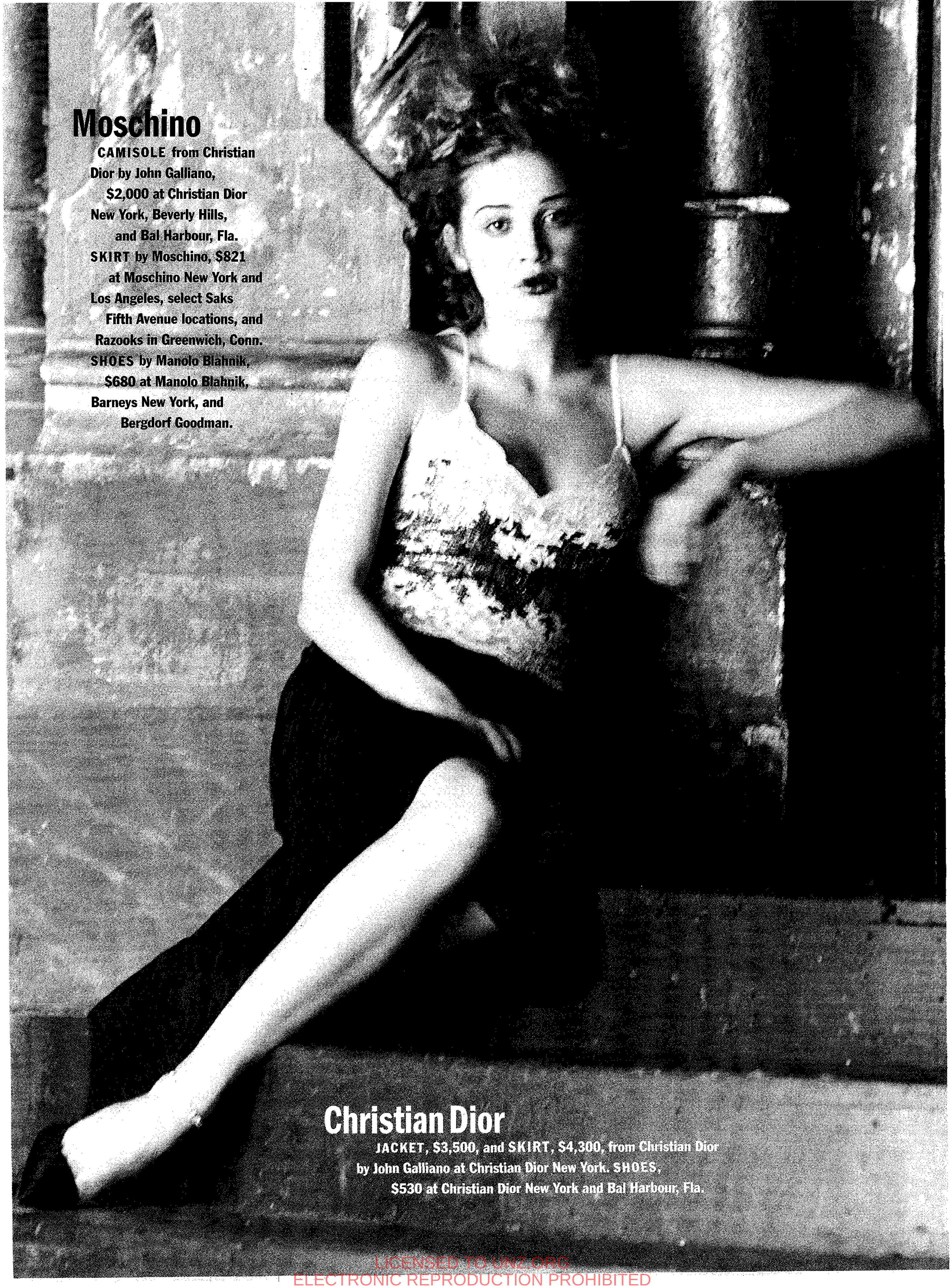
spring fashion

Designs by Kenzo, Chloé, and Dolce & Gabbana. See page 101 for additional information.

YOU MAY NOT EVEN HAVE NOTICED WINTER'S UNDERSTATED ARRIVAL, BUT SURE ENOUGH, spring's right around the corner. And just in time, too: Beautiful clothes are springing up all over, in shapes and textiles and colors bold enough to jolt us out of hibernation. • Lighter-than-air fabrics are floating into view, left loose to billow or folded into complex shapes never before seen. Some pieces, such as pants that twist up into a scarf, are so new they don't yet have names. And some old favorites are barely recognizable. Skirts are cropping up everywhere—full romantic skirts with bustles and trains; modern pleated skirts that chastely cover the knee; stretchy, asymmetrical skirts you wear as low or as high as you like. Shoes stand out as the accessory of the moment, so innovative and free-form they look like works of (semi-)wearable art. And now that nudity has grown boring, designers have found new, unexpected erogenous zones to bare. • To make sense of it all, we invited twelve real live fashion plates—and their equally stylish dogs—to create their own combinations. Follow their lead, or have fun following your own.

By **JADE HOBSON CHARNIN** Produced by **JORDAN SCHAPS**

Fashion Editor: **BETH SHEPHERD** Associate Producer: **MICHAEL GREEN** Fashion Coordinator: **JANICE LANEVE** Text by: **ARIEL KAMINER**
Fashion Assistants: Lynn Levoy, Jessica Atkins, Emanuela Carvalho, Chopin Gorazdowska, Melissa Schweiger



Moschino

CAMISOLE from Christian Dior by John Galliano, $2,000 at Christian Dior New York, Beverly Hills, and Bal Harbour, Fla. **SKIRT** by Moschino, $821 at Moschino New York and Los Angeles, select Saks Fifth Avenue locations, and Razooks in Greenwich, Conn. **SHOES** by Manolo Blahnik, $680 at Manolo Blahnik, Barneys New York, and Bergdorf Goodman.

Christian Dior

JACKET, $3,500, and **SKIRT**, $4,300, from Christian Dior by John Galliano at Christian Dior New York. **SHOES**, $530 at Christian Dior New York and Bal Harbour, Fla.

Designers are taking liberties with everything from silver lamé to chiffon pinstripes, from hemp to parachute silk (rip cord included). This is not your mother's skirt.

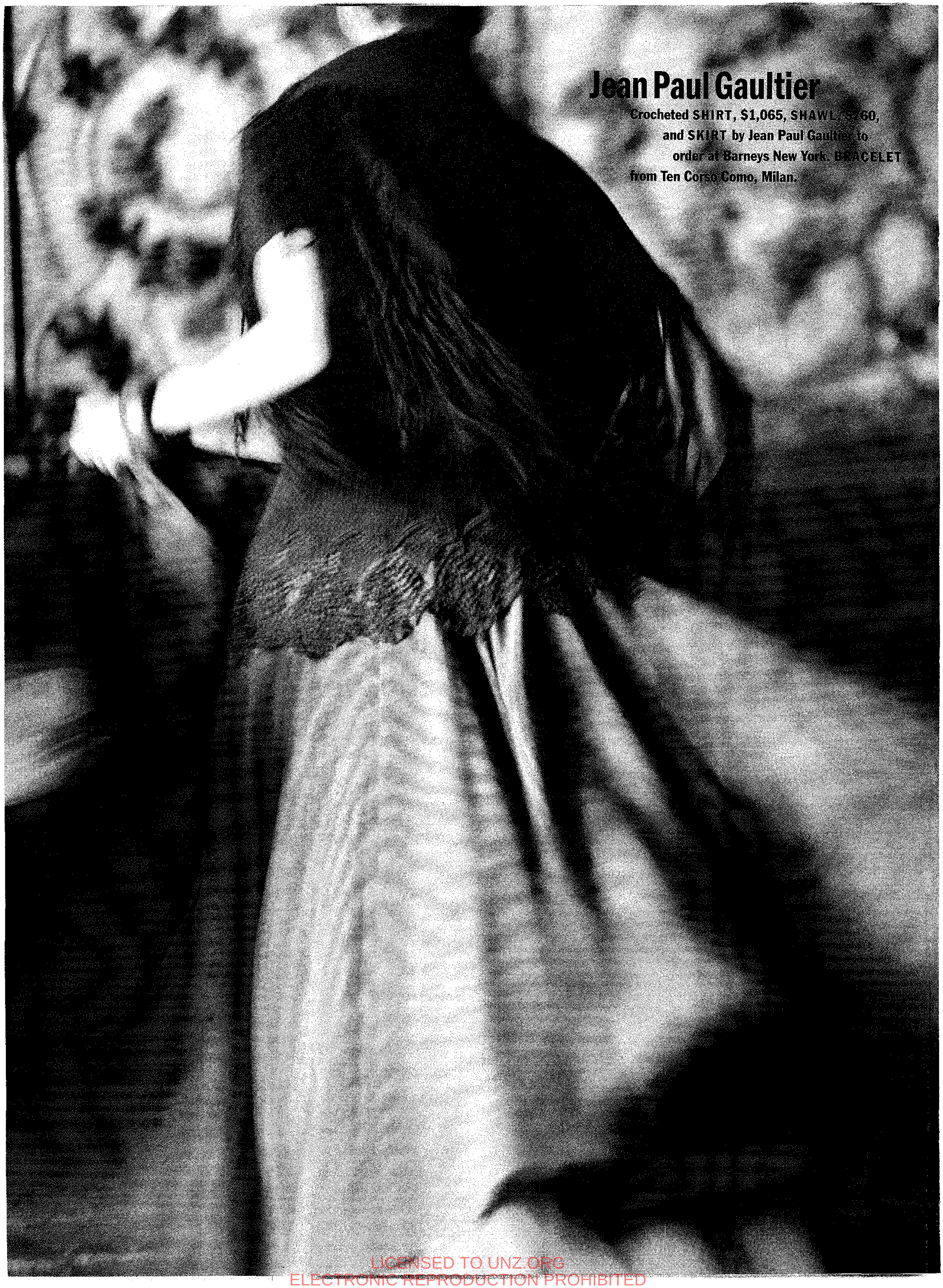
skirting the issue

Photographed by Oberto Gili

HAIR by Steven Ward for Garren New York at Henri Bendel

MAKEUP by Onoda for Frame Reps.

Photographed at Angel Orensanz Foundation Center for the Arts, New York.

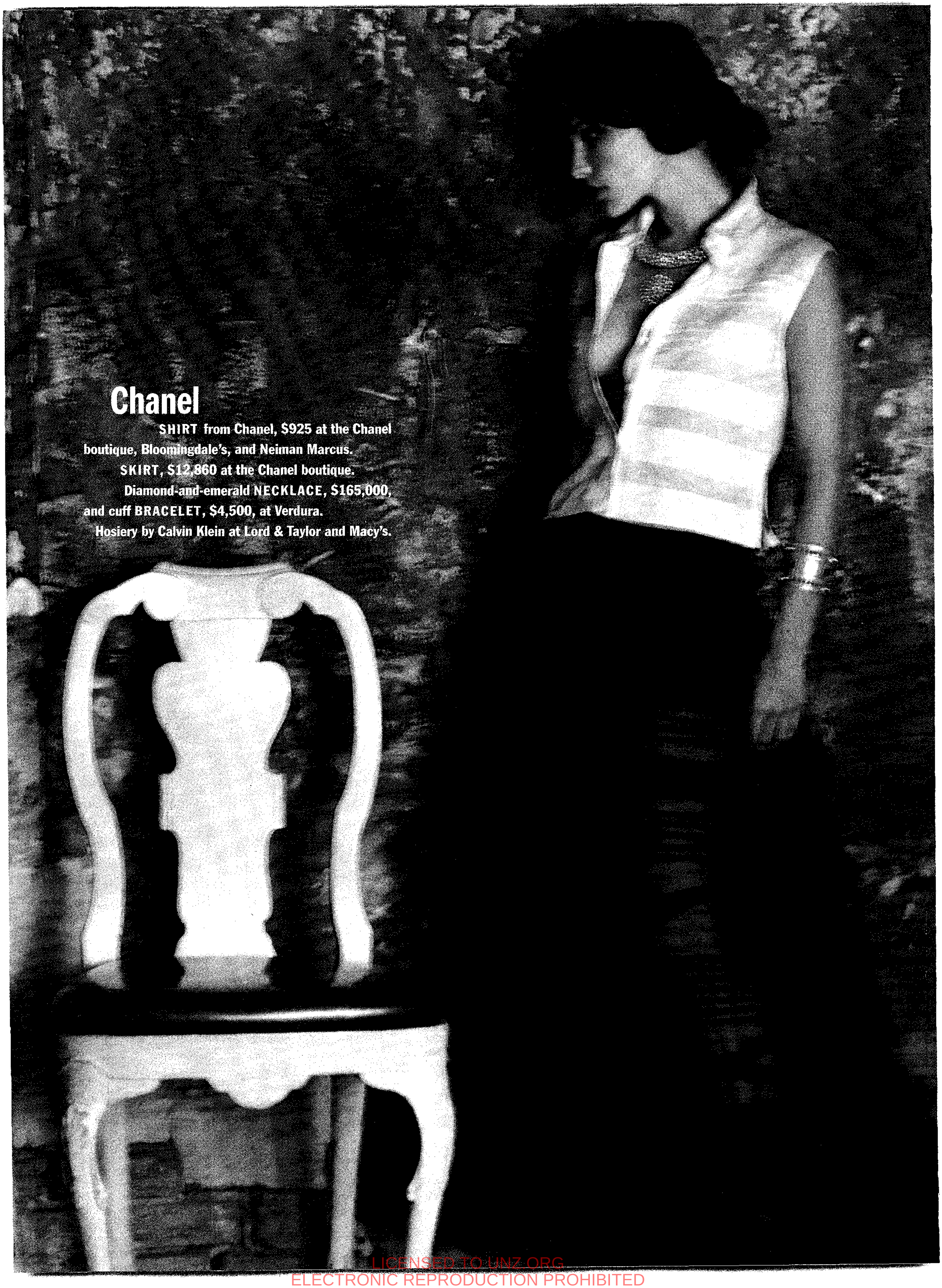


Jean Paul Gaultier

Crocheted **SHIRT**, $1,065, **SHAWL**, $760, and **SKIRT** by Jean Paul Gaultier to order at Barneys New York. **BRACELET** from Ten Corso Como, Milan.

Giorgio Armani

BODYSUIT, $4,820, and SKIRT, $10,490, by Giorgio Armani at the Giorgio Armani boutique New York and Beverly Hills. SHOES by Prada, $390 at Prada Madison Avenue and Barneys New York. EARRINGS, $36,000 at Bulgari Fifth Avenue.



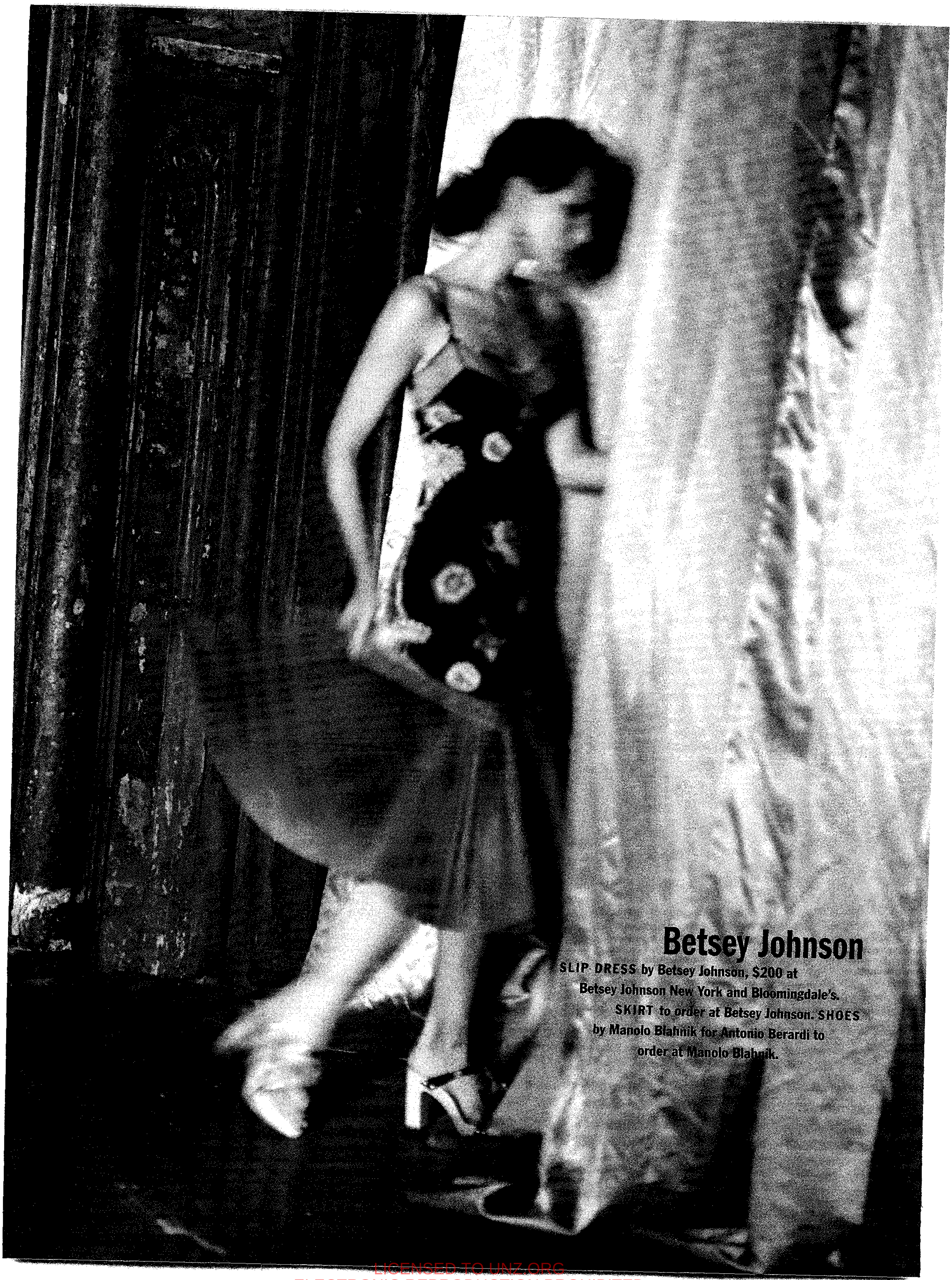
Chanel

SHIRT from Chanel, $925 at the Chanel boutique, Bloomingdale's, and Neiman Marcus.
SKIRT, $12,860 at the Chanel boutique.
Diamond-and-emerald **NECKLACE**, $165,000, and cuff **BRACELET**, $4,500, at Verdura.
Hosiery by Calvin Klein at Lord & Taylor and Macy's.

John Galliano

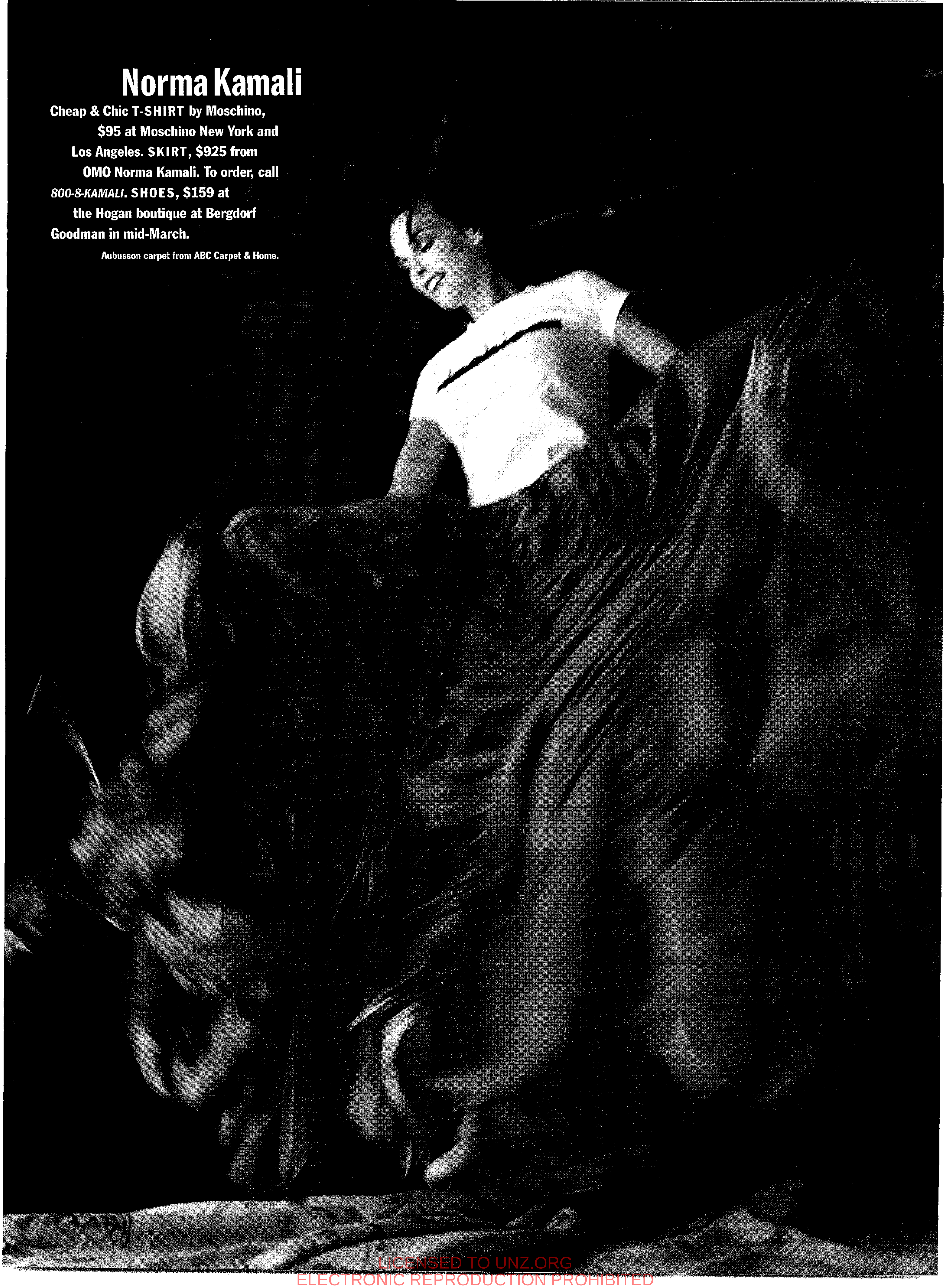
JACKET and **SKIRT** by John Galliano to order at Bergdorf Goodman. **SHOES** by Manolo Blahnik for John Galliano to order at Manolo Blahnik.

White bench from Treillage, NYC; Aubusson carpet from ABC Carpet & Home.



Betsey Johnson

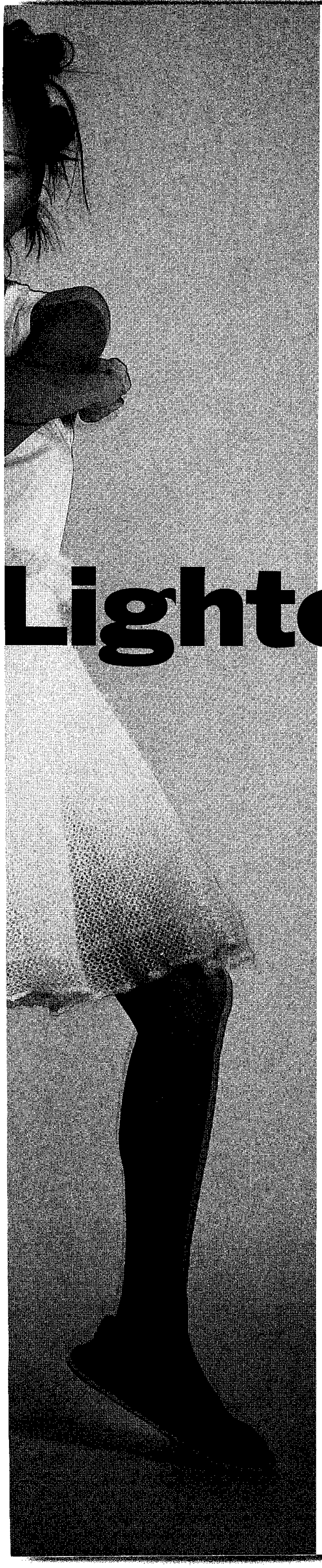
SLIP DRESS by Betsey Johnson, $200 at Betsey Johnson New York and Bloomingdale's. SKIRT to order at Betsey Johnson. SHOES by Manolo Blahnik for Antonio Berardi to order at Manolo Blahnik.

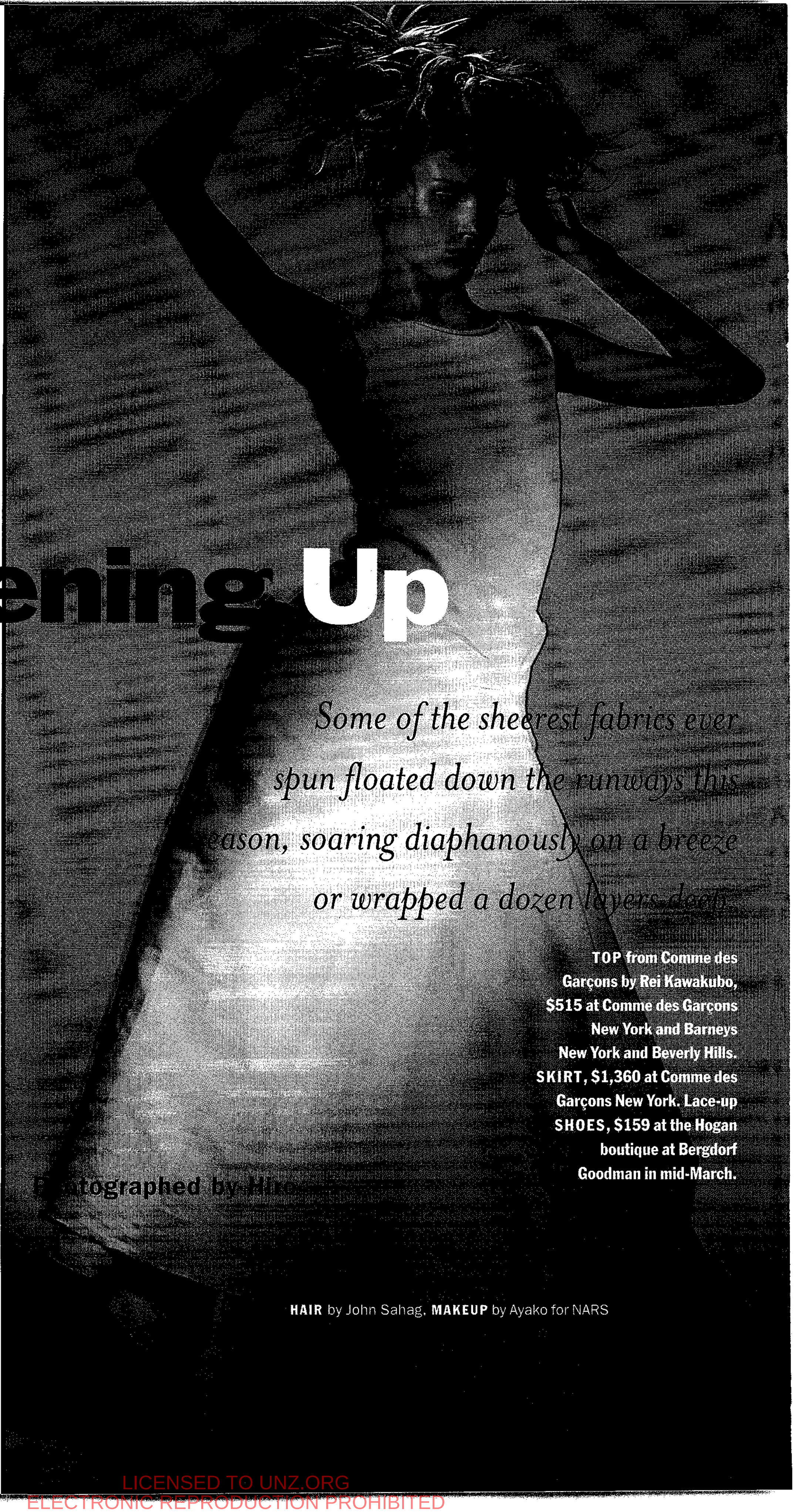


Norma Kamali

Cheap & Chic T-SHIRT by Moschino, $95 at Moschino New York and Los Angeles. SKIRT, $925 from OMO Norma Kamali. To order, call *800-8-KAMALI*. SHOES, $159 at the Hogan boutique at Bergdorf Goodman in mid-March.

Aubusson carpet from ABC Carpet & Home.





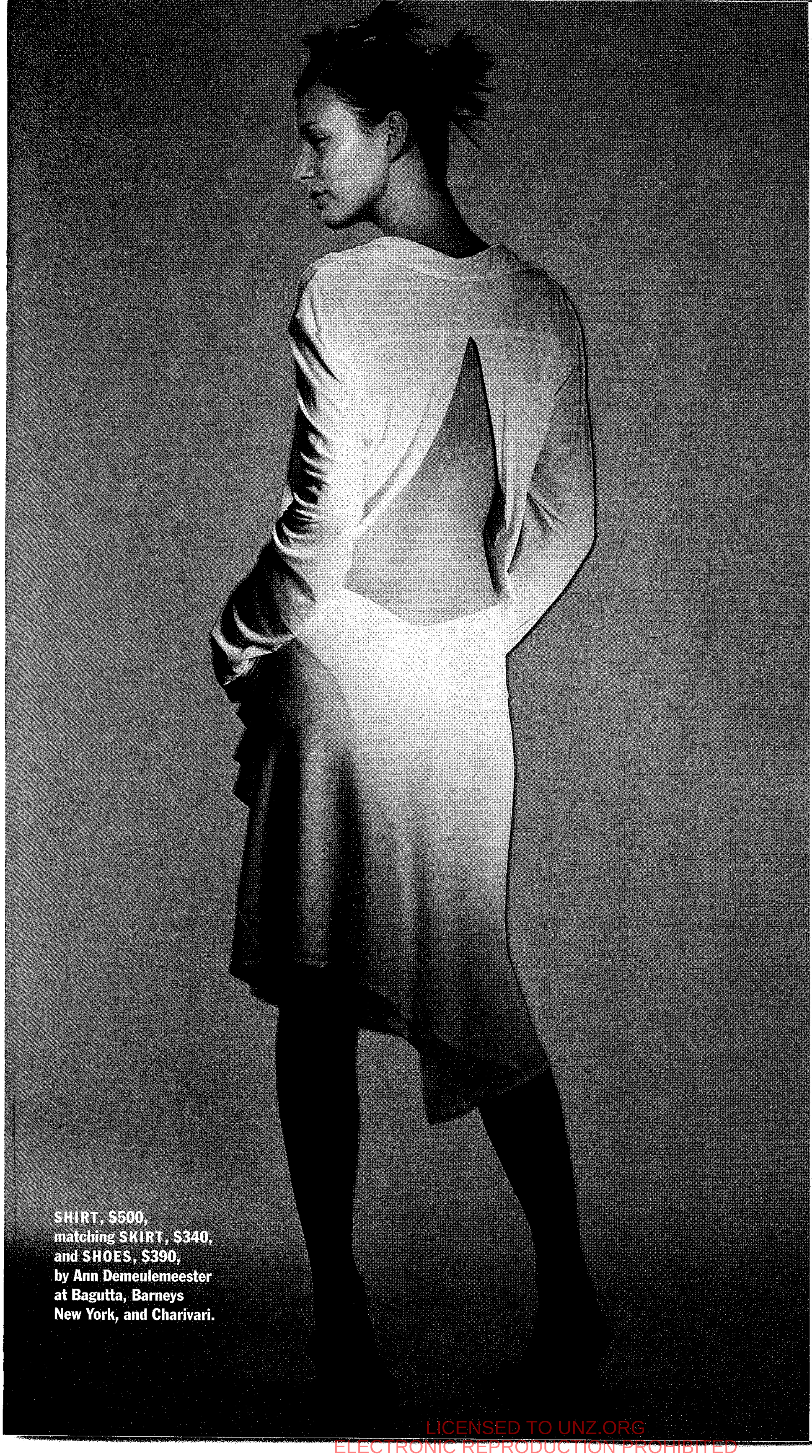
Lightening Up

Some of the sheerest fabrics ever spun floated down the runways this season, soaring diaphanously on a breeze or wrapped a dozen layers deep.

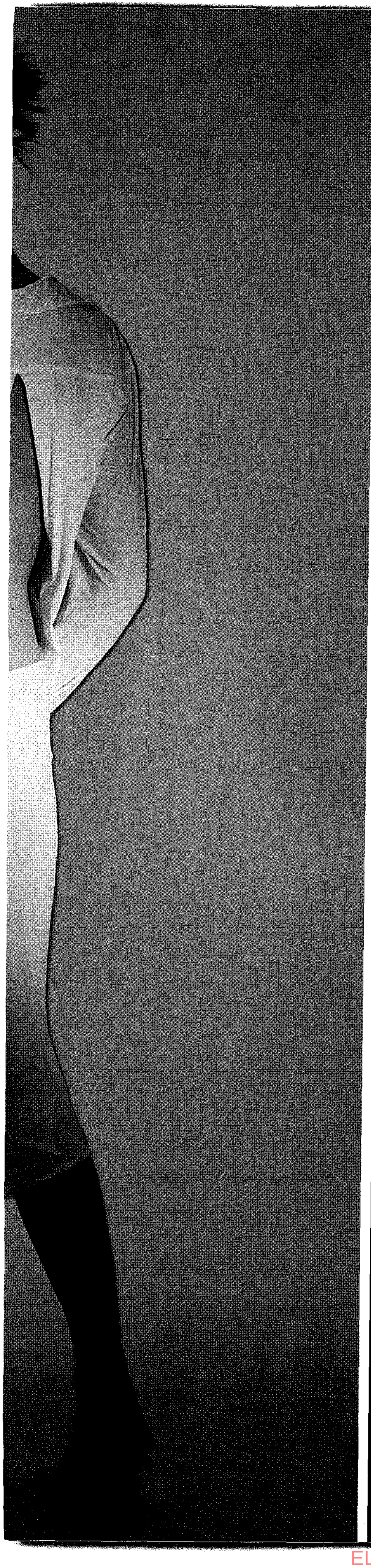
Photographed by Hiro

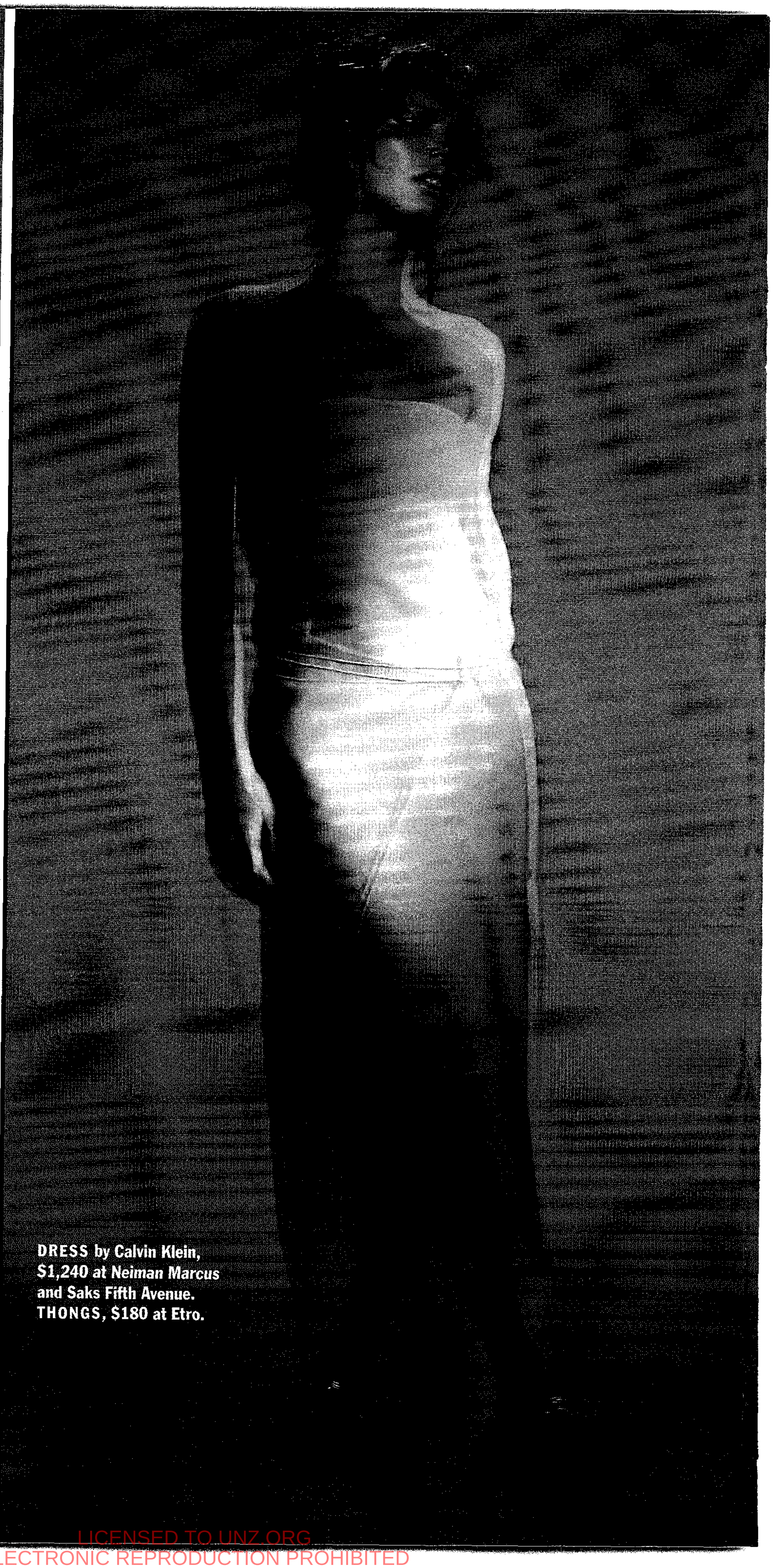
TOP from Comme des Garçons by Rei Kawakubo, $515 at Comme des Garçons New York and Barneys New York and Beverly Hills. **SKIRT**, $1,360 at Comme des Garçons New York. Lace-up **SHOES**, $159 at the Hogan boutique at Bergdorf Goodman in mid-March.

HAIR by John Sahag, **MAKEUP** by Ayako for NARS

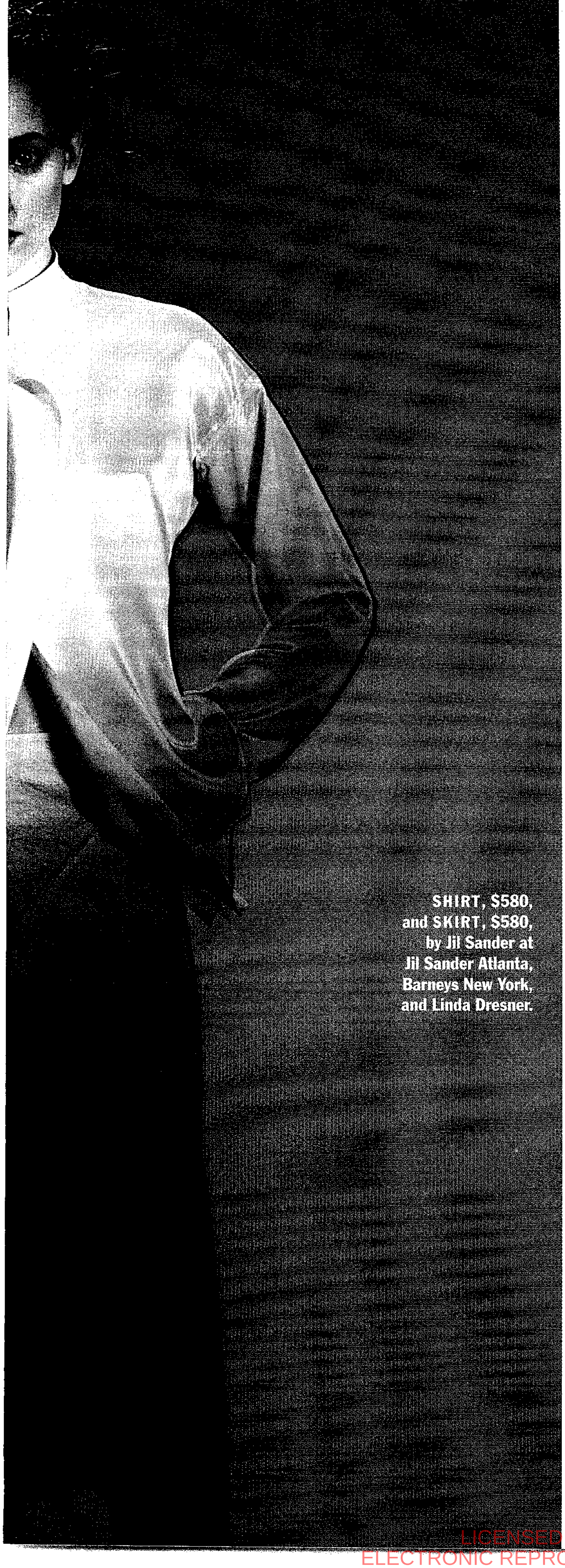


SHIRT, $500, matching **SKIRT**, $340, and **SHOES**, $390, by Ann Demeulemeester at Bagutta, Barneys New York, and Charivari.





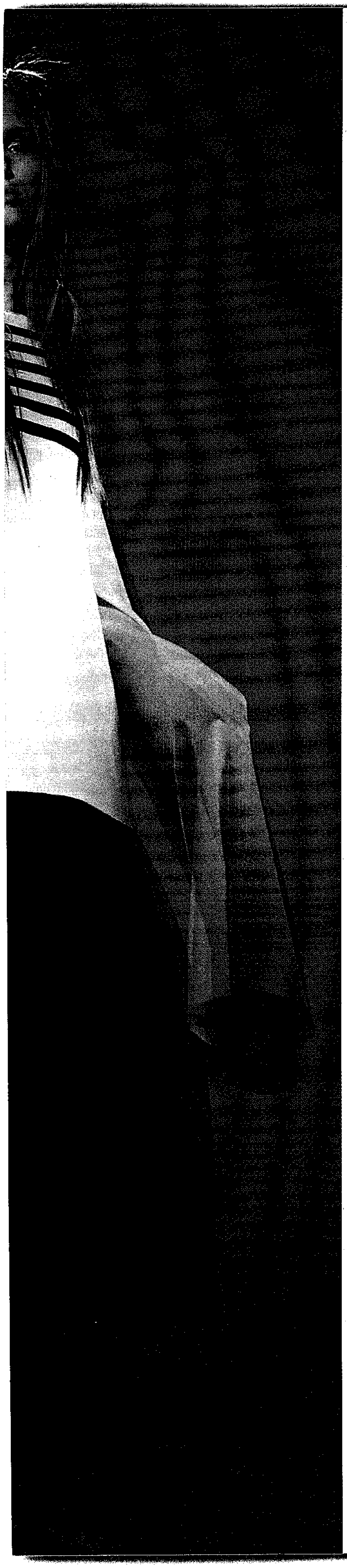
DRESS by Calvin Klein, $1,240 at *Neiman Marcus* and Saks Fifth Avenue. **THONGS**, $180 at Etro.

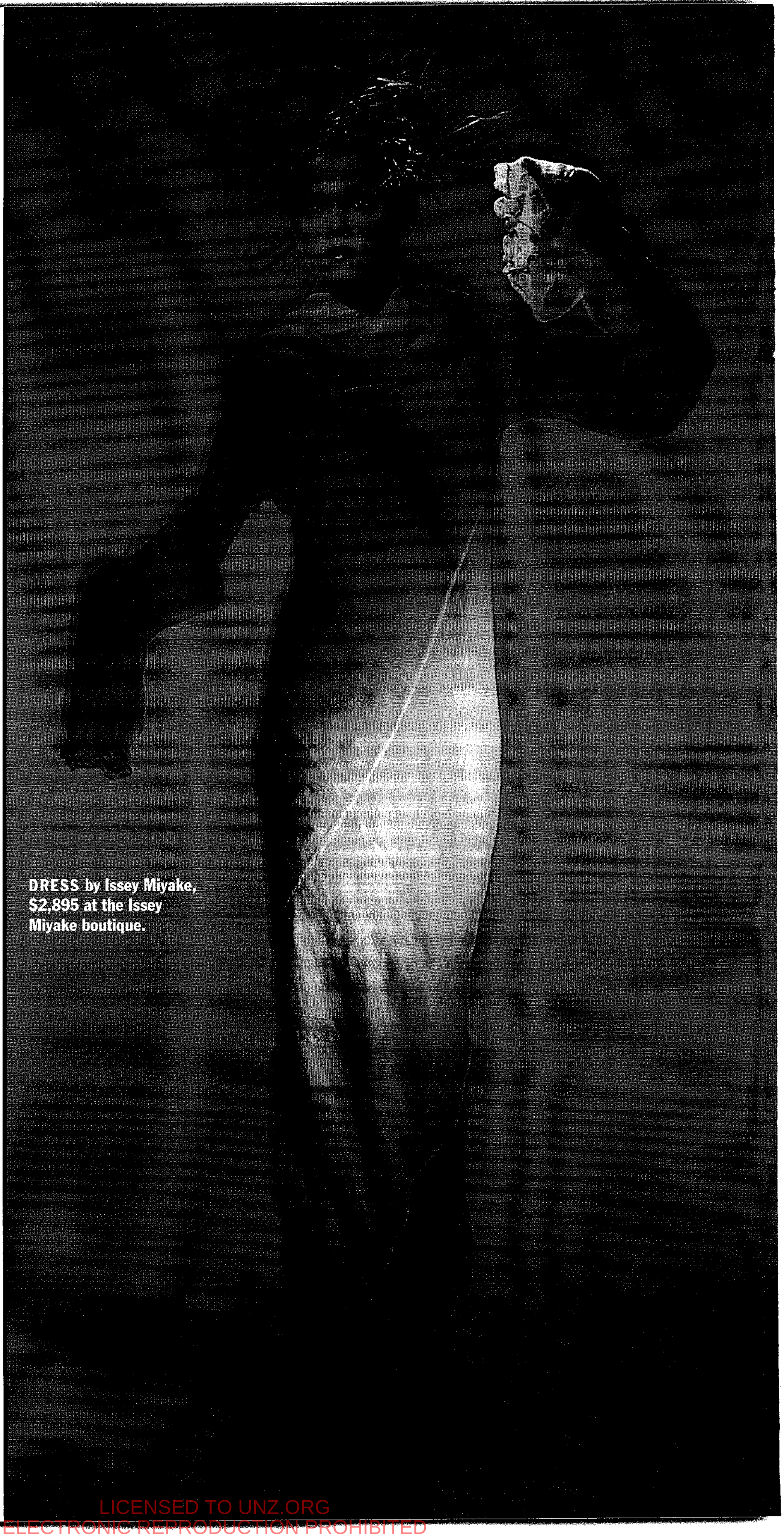


SHIRT, $580,
and **SKIRT**, $580,
by Jil Sander at
Jil Sander Atlanta,
Barneys New York,
and Linda Dresner.

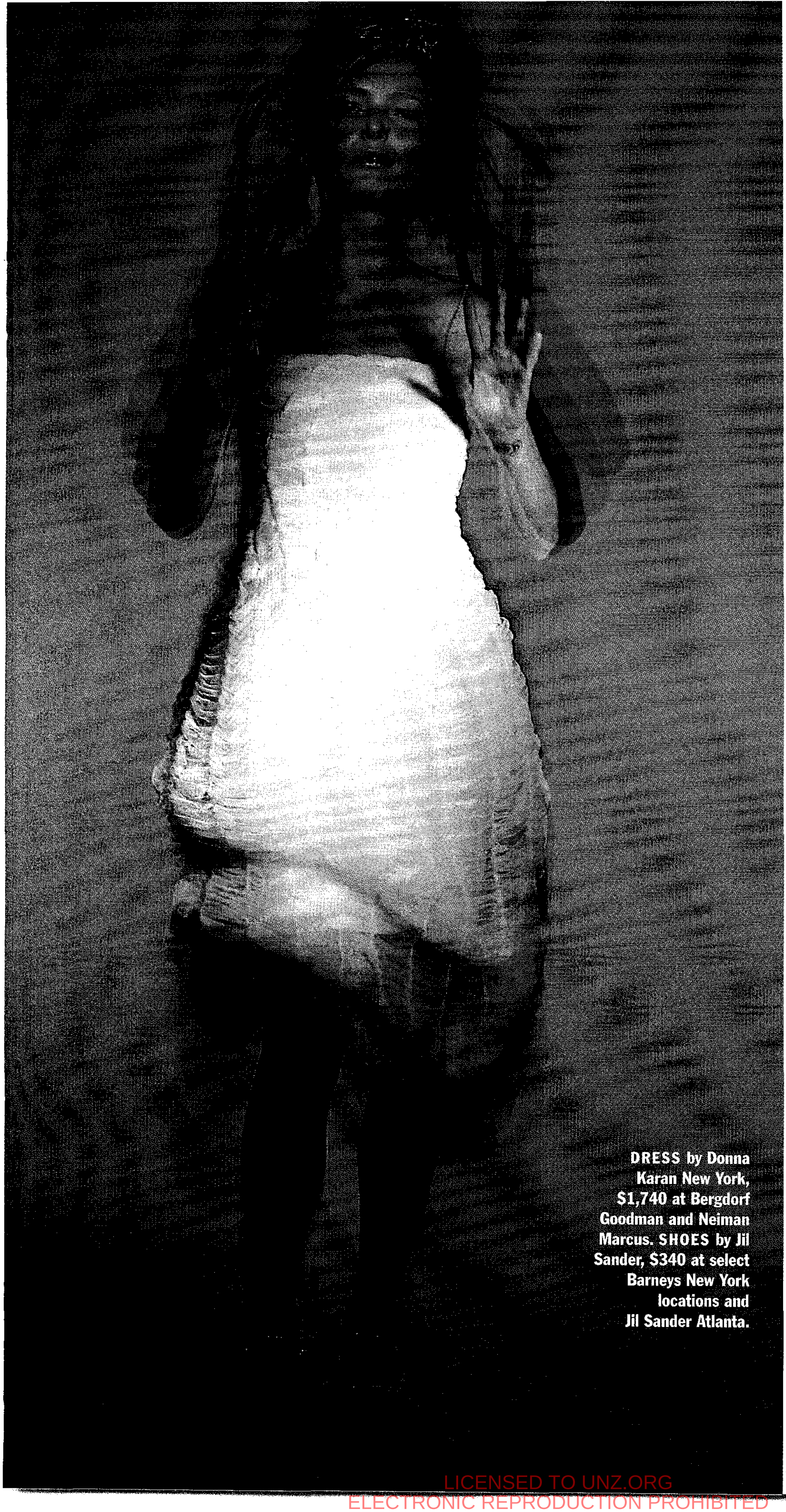
TANK by Helmut Lang, $85 at Helmut Lang, Barneys New York, Linda Dresner, and Saks Fifth Avenue. Pleated mohair **SKIRT**, $1,148 at Helmut Lang. **SLIPPERS**, $4.95 at Pearl River Department Store.

SWEATER, $770, over **DRESS**, $1,105, and **SHOES**, $420, by Yohji Yamamoto at Yohji Yamamoto New York, Barneys New York, and Bergdorf Goodman.

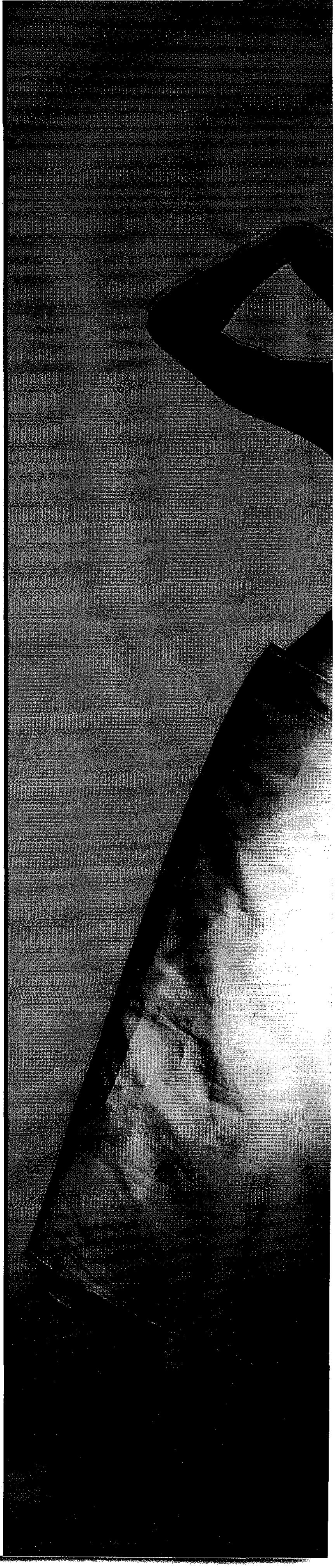




DRESS by Issey Miyake, $2,895 at the Issey Miyake boutique.



DRESS by Donna Karan New York, $1,740 at Bergdorf Goodman and Neiman Marcus. **SHOES** by Jil Sander, $340 at select Barneys New York locations and Jil Sander Atlanta.



brights of passage

Splashes of unexpected color daring enough to tempt even black-clad denizens of downtown

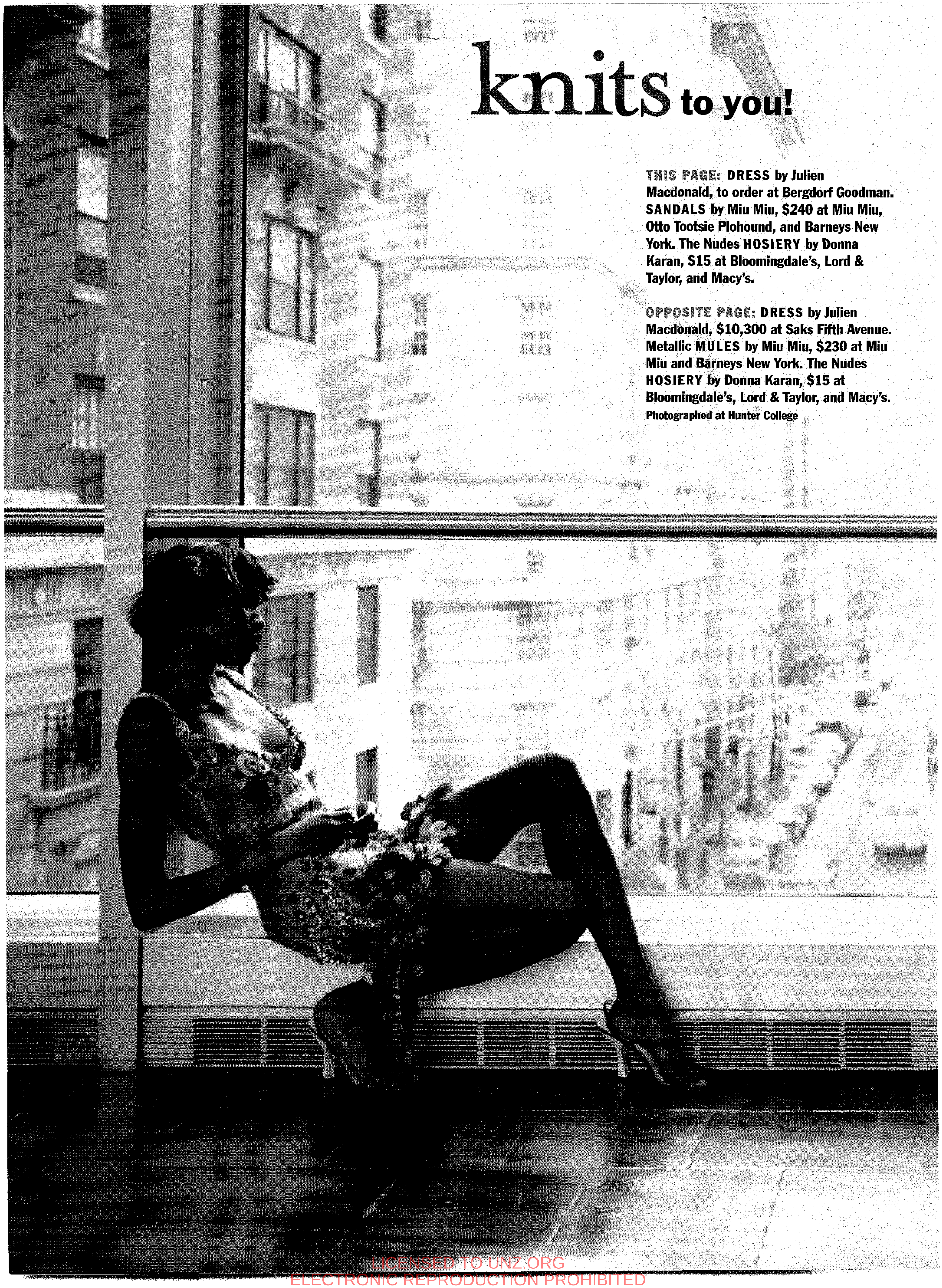
Photographed by [illegible]

HAIR by Louis Angelo for Garren New York at Henri Bendel.
MAKEUP by Rafael Pita for The Agency NYC.

easy being green

THIS PAGE: TANK, $360, and ankle-length SKIRT, $540, by Miu Miu at Miu Miu, Barneys New York, and Linda Dresner. Beetle RING by Jean Paul Gaultier at the Jean Paul Gaultier boutique, Paris.

knits to you!

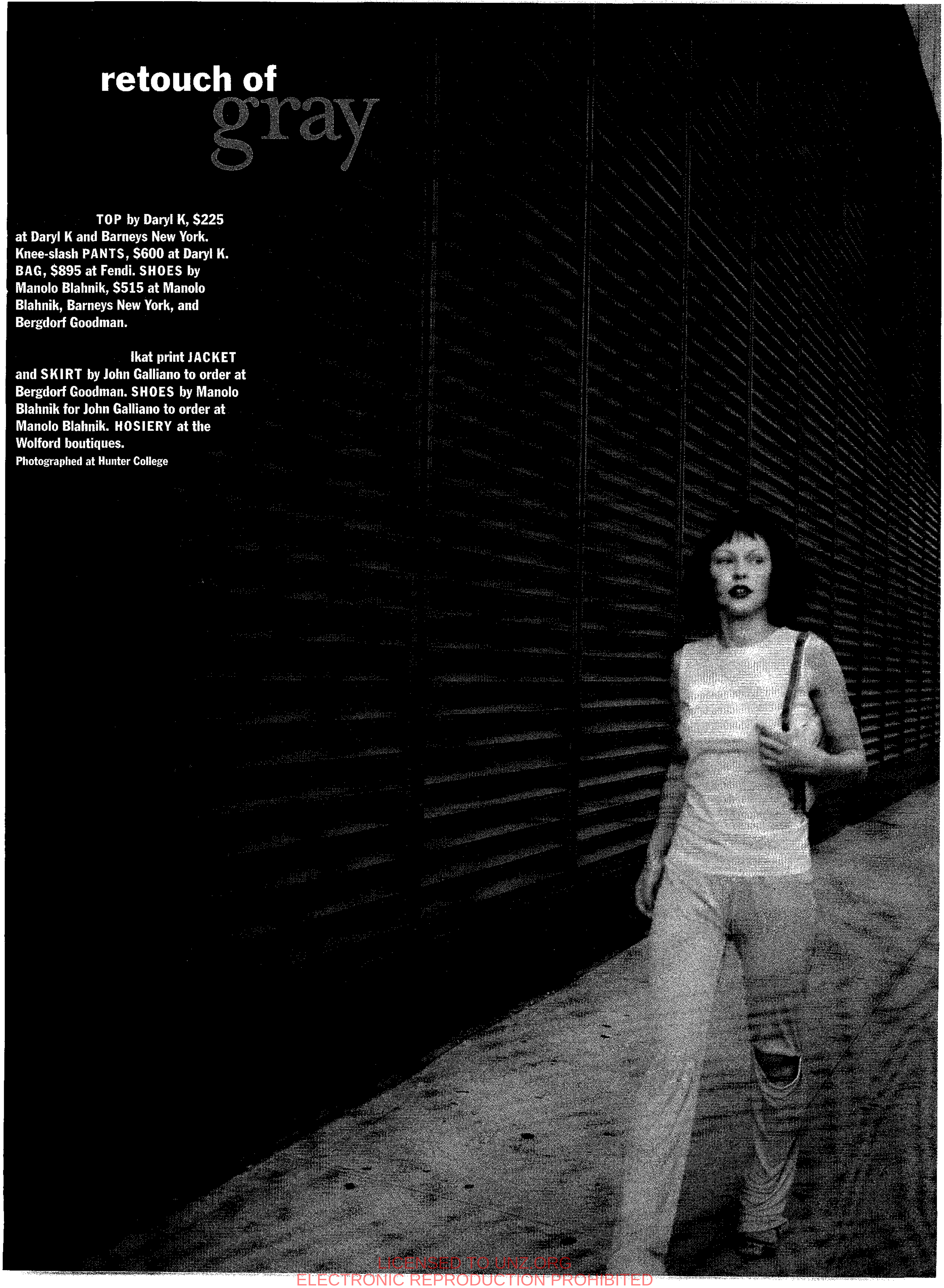


THIS PAGE: DRESS by Julien Macdonald, to order at Bergdorf Goodman. **SANDALS** by Miu Miu, $240 at Miu Miu, Otto Tootsie Plohound, and Barneys New York. The Nudes **HOSIERY** by Donna Karan, $15 at Bloomingdale's, Lord & Taylor, and Macy's.

OPPOSITE PAGE: DRESS by Julien Macdonald, $10,300 at Saks Fifth Avenue. Metallic **MULES** by Miu Miu, $230 at Miu Miu and Barneys New York. The Nudes **HOSIERY** by Donna Karan, $15 at Bloomingdale's, Lord & Taylor, and Macy's.

Photographed at Hunter College

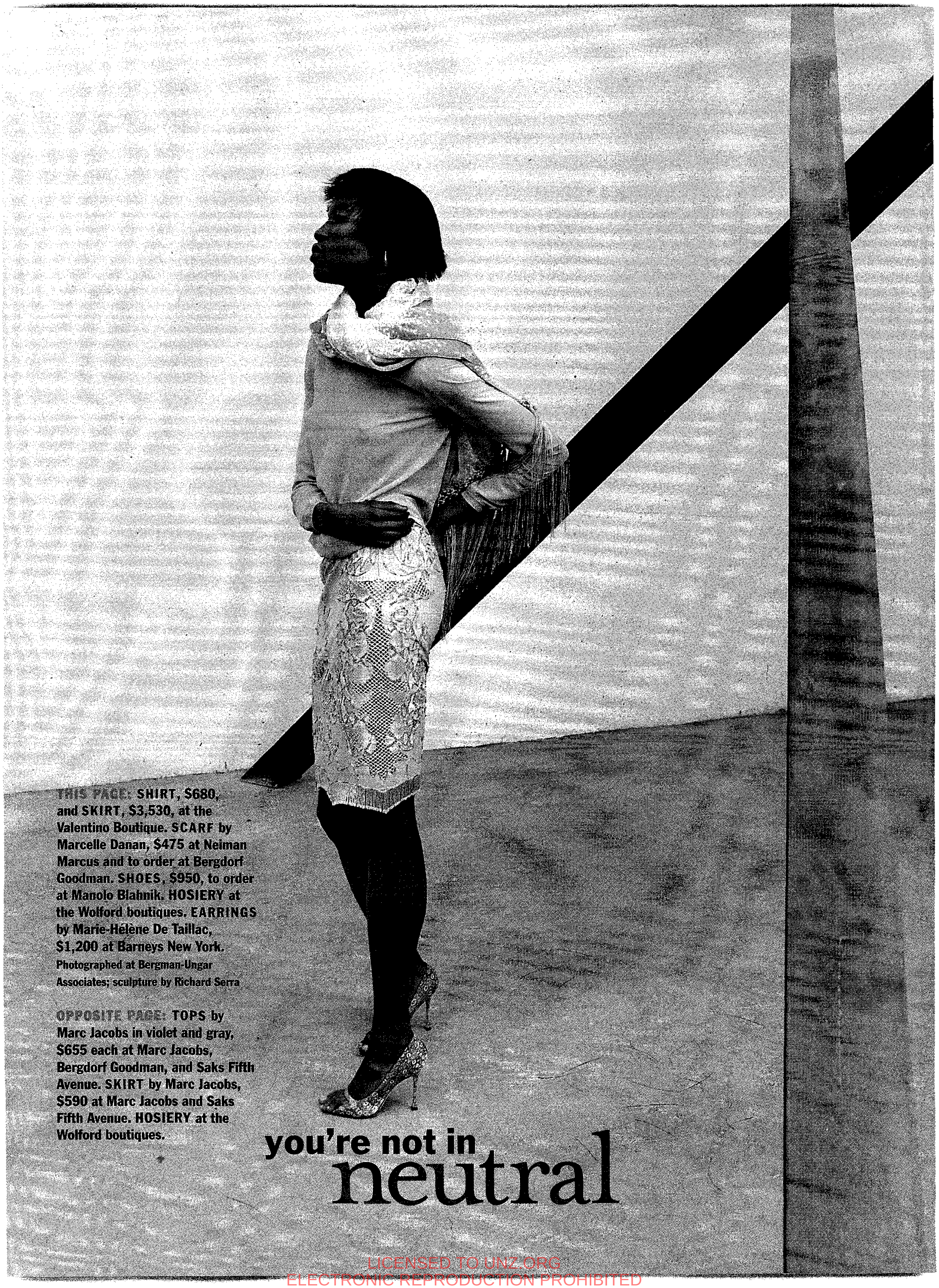
retouch of gray



TOP by Daryl K, $225 at Daryl K and Barneys New York. Knee-slash **PANTS**, $600 at Daryl K. **BAG**, $895 at Fendi. **SHOES** by Manolo Blahnik, $515 at Manolo Blahnik, Barneys New York, and Bergdorf Goodman.

Ikat print **JACKET** and **SKIRT** by John Galliano to order at Bergdorf Goodman. **SHOES** by Manolo Blahnik for John Galliano to order at Manolo Blahnik. **HOSIERY** at the Wolford boutiques.

Photographed at Hunter College



you're not in neutral

THIS PAGE: **SHIRT**, $680, and **SKIRT**, $3,530, at the Valentino Boutique. **SCARF** by Marcelle Danan, $475 at Neiman Marcus and to order at Bergdorf Goodman. **SHOES**, $950, to order at Manolo Blahnik. **HOSIERY** at the Wolford boutiques. **EARRINGS** by Marie-Hélène De Taillac, $1,200 at Barneys New York.

Photographed at Bergman-Ungar Associates; sculpture by Richard Serra

OPPOSITE PAGE: **TOPS** by Marc Jacobs in violet and gray, $655 each at Marc Jacobs, Bergdorf Goodman, and Saks Fifth Avenue. **SKIRT** by Marc Jacobs, $590 at Marc Jacobs and Saks Fifth Avenue. **HOSIERY** at the Wolford boutiques.

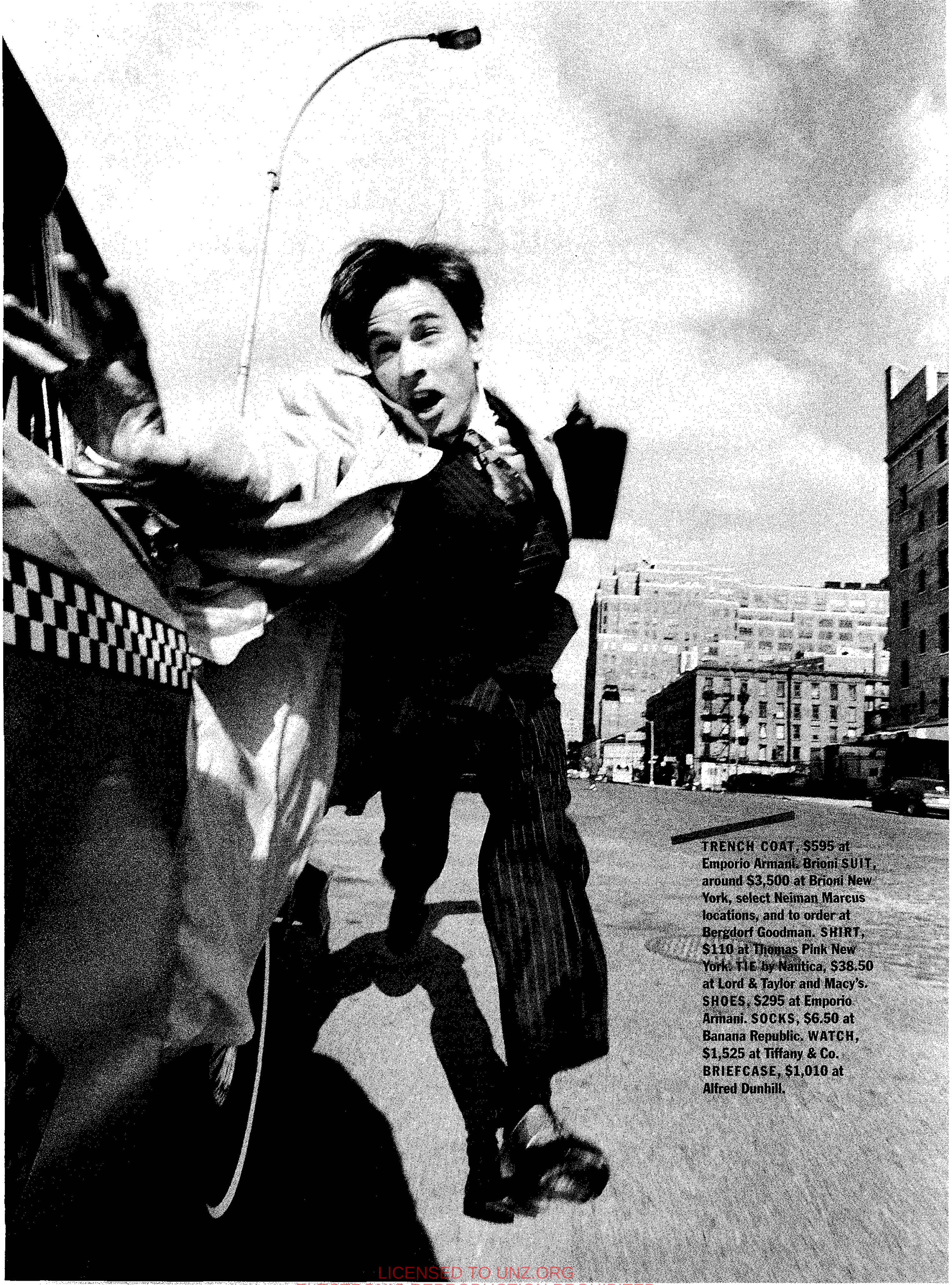
THE PERILS OF PAUL

photographs by Nitin Vadukul

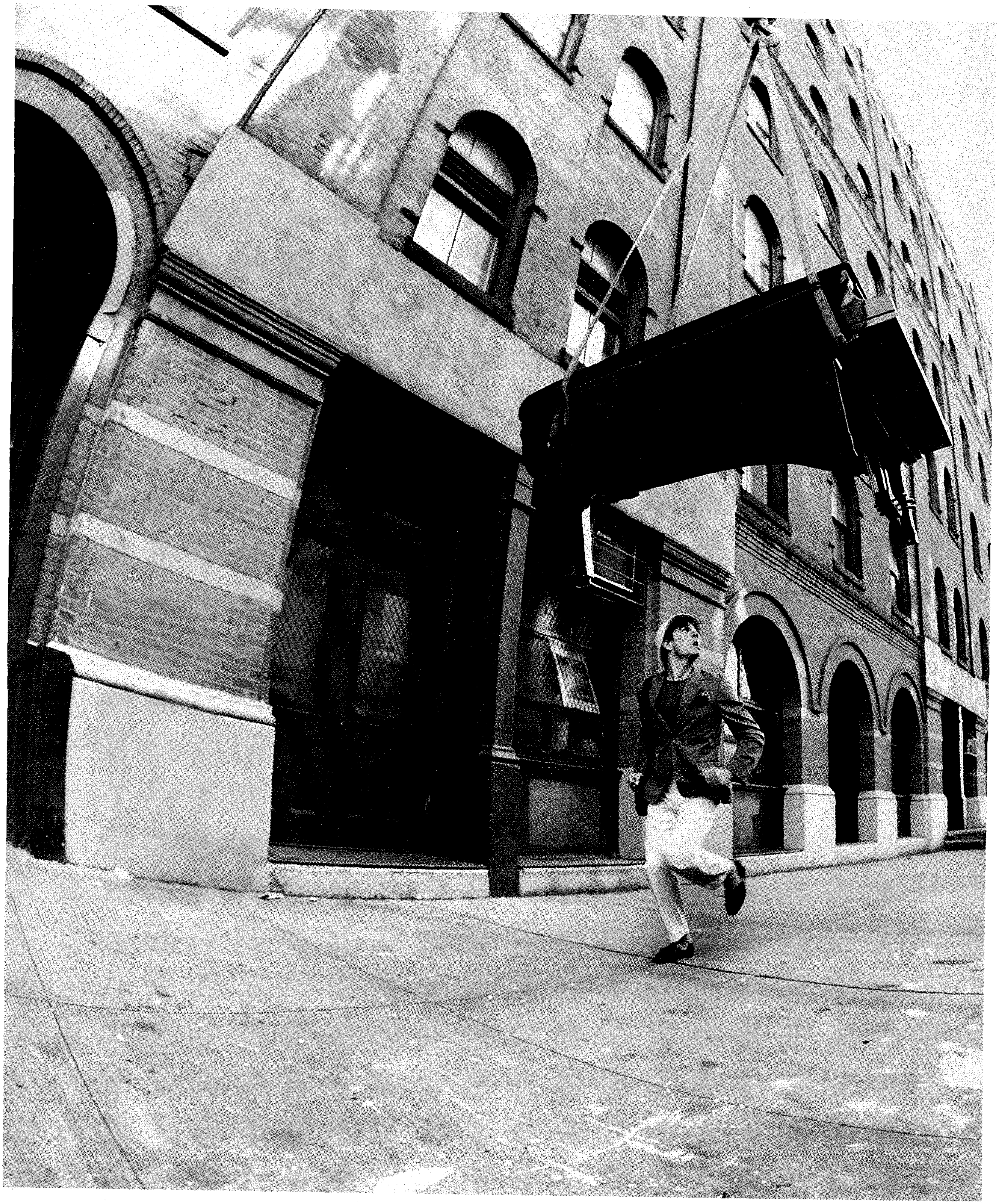
Life in New York is fraught with all manner of unexpected pitfalls. But this season's strong, eclectic offerings will help you survive the most appalling indignities with style.

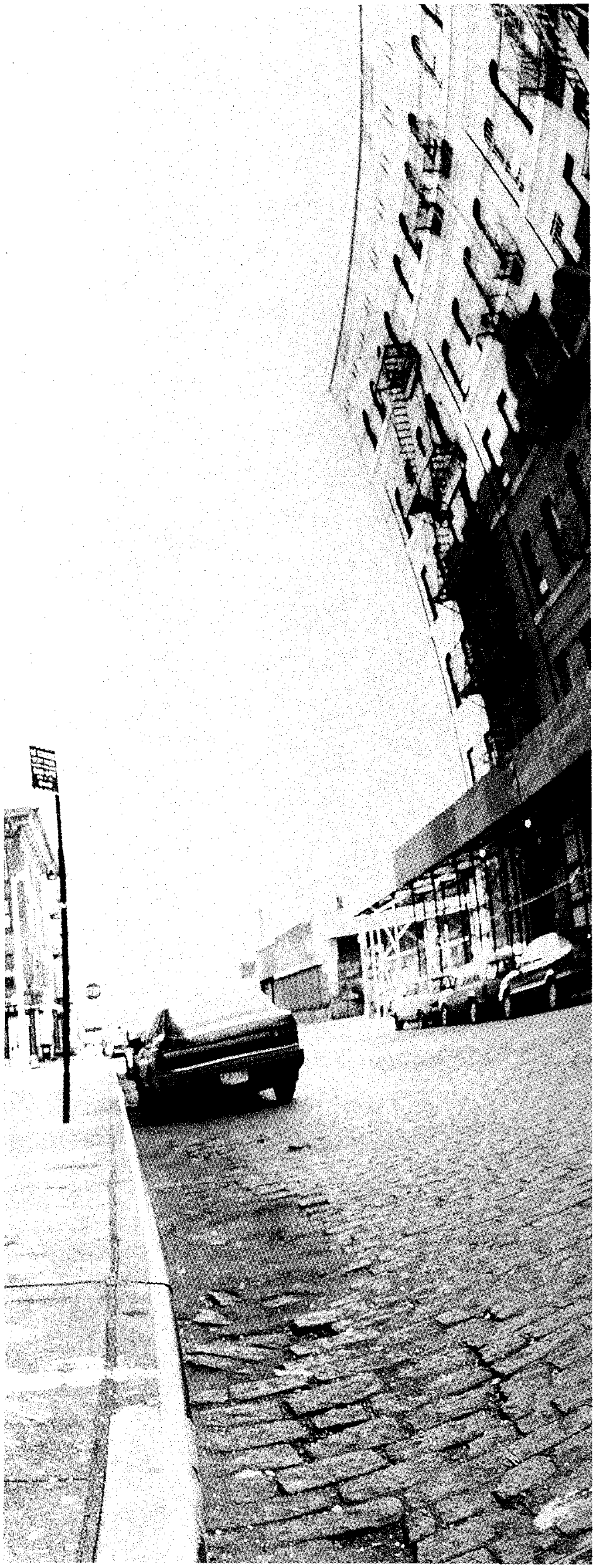
Styled by Vincent Boucher.

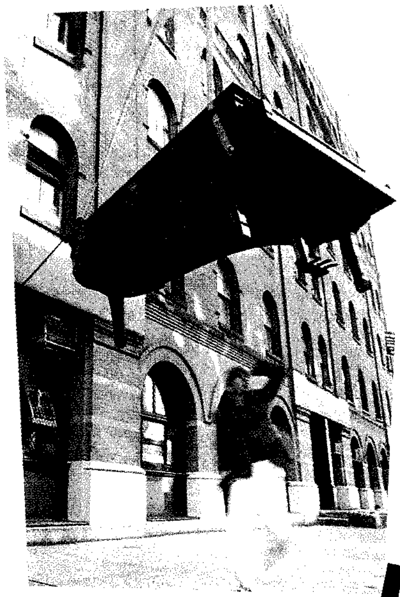
PRODUCED by Michael Green. **MEN'S-WEAR ASSOCIATE:** Chris Kavanaugh. **HAIR** by Ringo Yip.



TRENCH COAT, $595 at Emporio Armani. Brioni **SUIT**, around $3,500 at Brioni New York, select Neiman Marcus locations, and to order at Bergdorf Goodman. **SHIRT**, $110 at Thomas Pink New York. **TIE** by Nautica, $38.50 at Lord & Taylor and Macy's. **SHOES**, $295 at Emporio Armani. **SOCKS**, $6.50 at Banana Republic. **WATCH**, $1,525 at Tiffany & Co. **BRIEFCASE**, $1,010 at Alfred Dunhill.

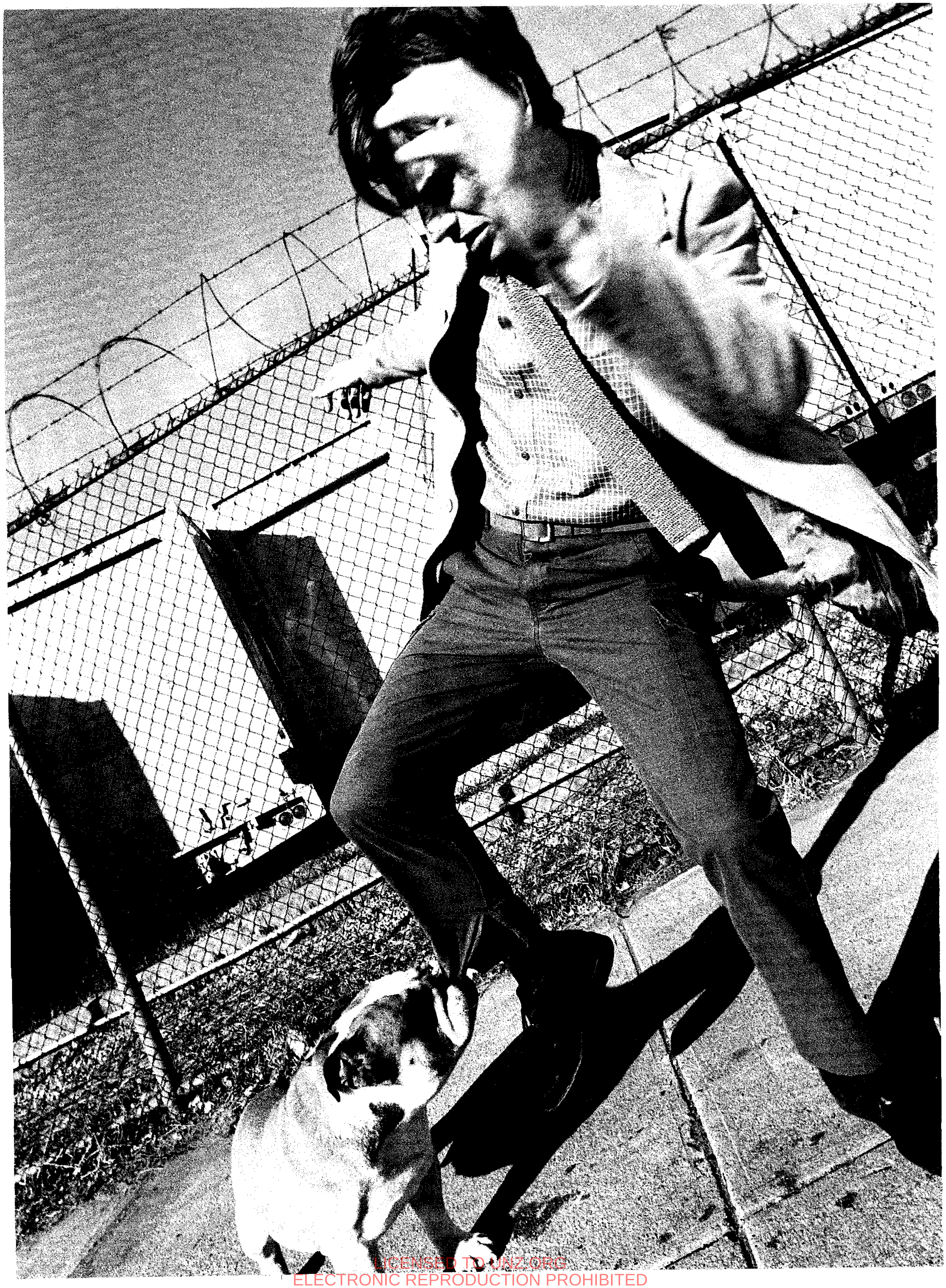






TONE DEAF...

JACKET by Prada, $827 at Prada Madison Avenue and Manhasset, Barneys New York, and Bloomingdale's. **SHIRT** by Marc Jacobs, $725 at Marc Jacobs, Barneys New York, and Bloomingdale's. **PANTS**, $330, and **SHOES**, $550, from Comme des Garçons Homme Plus by Rei Kawakubo, at Comme des Garçons and Barneys New York. **HAT**, $165 at Giorgio Armani New York. **POCKET SQUARE**, $45 at Alfred Dunhill. **BAG**, $468, available mid-April at Coach New York and Lord & Taylor. **SOCKS**, $6.50 at Banana Republic.

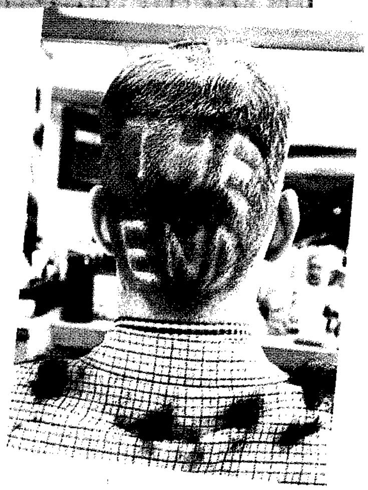


DOG EAT DOG

OPPOSITE PAGE: JACKET by Calvin Klein, $1,295 at Bergdorf Goodman. **SHIRT** by Paul Smith, $245 at Paul Smith, Barneys New York, and Bergdorf Goodman. **TIE,** $42.50 at Paul Stuart New York and Chicago. Navy **CARGO PANTS** by Guess, $78 at Guess stores, Lord & Taylor, and select Macy's locations. **BELT** by To Boot New York, $95 at Bergdorf Goodman and Neiman Marcus. **SOCKS,** $6.50 at Banana Republic. **SHOES** by Kenneth Cole, $150 at Kenneth Cole Fifth Avenue, Bloomingdale's, and Saks Fifth Avenue.

THIS PAGE: JACKET from Nautica by David Chu, around $300 at Lord & Taylor and in March at Macy's. **SHIRT,** $38 at the Gap. Helmut Lang **JEANS,** $182 at select Barneys New York and Saks Fifth Avenue locations and Camouflage New York. **WATCH,** $295 at Paul Smith.

HAIR TODAY...



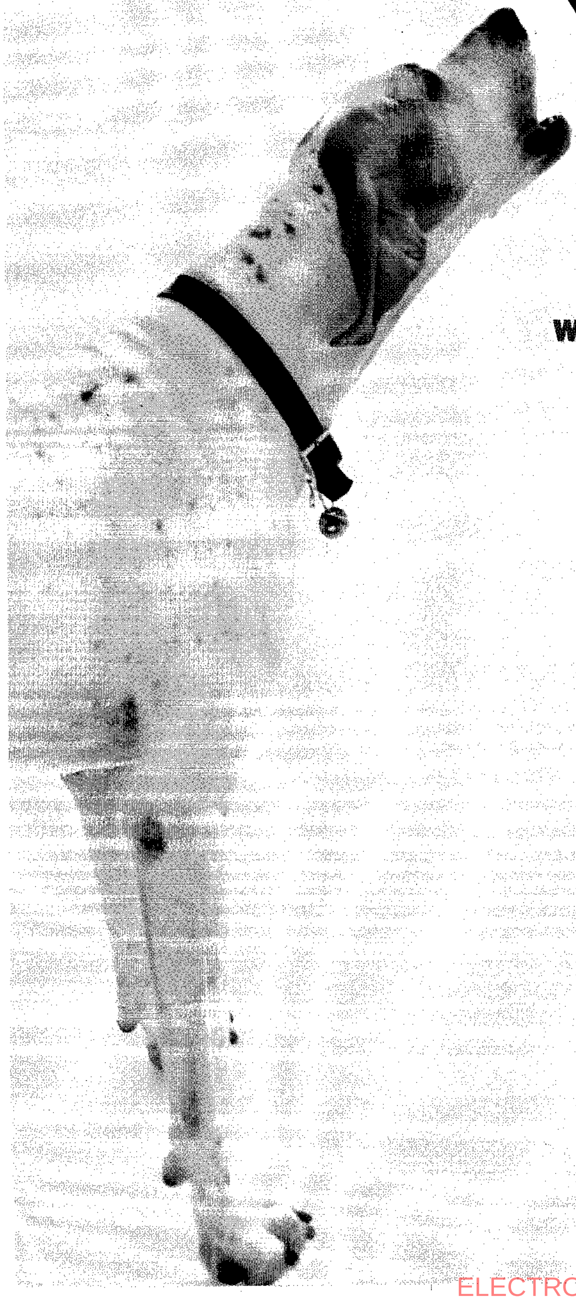
pet-a-porter

We let twelve extremely stylish dog owners loose with some of our favorite spring clothes (minus the labels and price tags) to see what real people would make of the season's styles. On the following pages, the very surprising results—dogs and all.

Photographed by Ben Watts

HAIR by Keith Carpenter for Artists by Timothy Priano. **MAKEUP** by Mary Wiles for Jacques Dessange. **MEN'S STYLIST:** Vincent Boucher. **MEN'S FASHION ASSOCIATE:** Eric Nicholson.

TEXT by Sarah Bernard and Vanessa Grigoriadis.



- **VIRGINIA CHIPURNOI, President of the Humane Society, With Dogs Waiting to Be Adopted:** A dog always feels better when it's well groomed. Dogs are like people: Some people are very casual and relaxed, others are more comfortable in their little uniform.

- **JACKET** from the J. Crew Collection, $600 at the J. Crew boutiques. **TANK,** $48 at Banana Republic. **PANTS** by Rena Lange. **SUNGLASSES** and **BRACELET** by Giorgio Armani.

- **KATHERINE KIM, Architect, With Hawksmoor, English Pointer:** Hawksmoor is elegant and sophisticated, but he has quirky twists. That's what I look for. If I'm wearing an all-black outfit, then I'll get fluorescent-pink socks.

- **CAMISOLE** by Chloé, $340 to order at Bergdorf Goodman and Saks Fifth Avenue. **PANTS** by Chloé, $740 at Bergdorf Goodman, Saks Fifth Avenue, and Georgina Boutique in Hewlett, N.Y. **RING,** $650 at H. Stern.

OPPOSITE

- **MATTHEW BANNISTER, Musician:** In terms of style, Hawksmoor is Edwardian. A lot of the combinations I put together have an Edwardian look or a sixties-mod look, which works well with him.

- **COAT** by John Bartlett, $695 at Untitled New York. **SHIRT,** $147 at Paul Stuart New York and Chicago. **PANTS** by Costume National, $241 at Costume National New York and Barneys New York. **TIE,** $95 at Paul Smith.

- **JOAN RIVERS, Entertainer, With Spike and Veronica, Yorkshire Terriers, and Lulu, Boston Terrier:** I like to match my dogs fashion-wise. So we all wear leather and we all tinkle on fire hydrants.

- **JACKET,** $3,200 at Kenneth Richard. **TOP,** $48, and **SKIRT,** $58, at Banana Republic. **STILETTOS,** $455 to order at Manolo Blahnik. Barneys New York **TIGHTS,** $15. **EARRINGS,** $98.75 from the Joan Rivers Classics Collection. To order, call 800-345-1515. **HAIR** by Greg Greiner for Artists' Representatives, Inc. **MAKEUP** by Adele Fass for Laura Geller Makeup Studio NYC.

- **KAREN LEFRAK, Volunteer, With Jewel and Ruffle, White Standard Poodles:** I like to wear classic, refined clothes with clean lines, and I wear a lot of white. So it stands to reason that I'd like my dogs that way, too.

- **JACKET,** $1,295, and **SKIRT,** $550, from the Ralph Lauren Collection at Polo Ralph Lauren New York and Beverly Hills, Barneys New York, Bergdorf Goodman, and Lord & Taylor. **SHOES** by Manolo Blahnik, $445 at Manolo Blahnik and Bergdorf Goodman. **BRACELET** by Verdura, $5,000.

- **ROBERT HOMMA, Co-owner of Dimson Homma, With Licorice, Standard Poodle:** People always want to know what kind of dog he is since he's not topiated like a standard poodle. He's never had the pom-poms. He's very natural.

- **JACKET,** $365, at agnès b. Homme. **PANTS** by Dolce & Gabbana, $270 at Dolce & Gabbana, Bergdorf Goodman, and Barneys New York. **SHOES,** $108 at Banana Republic.

- On Shmatteh: Cashmere **SHAWL,** $3,715 at Lucien Pellat-Finet.

- **DAH LEN, Photographer, With Lily Wong, Shar-pei:** My dogs pass judgment on whatever I wear, wagging their tails when they like it. They particularly like big, baggy trousers. Maybe they know how hip those are this season.

- **SHIRT** by Lawrence Steele, $524 at Kristen Ashlyn New York and Henri Bendel. **JEANS** with Swarovski crystals by Blumarine, $420 at Fashion Exclusives New York.

OPPOSITE

- **LIZ COHEN (center), Publicist, With Tony Baloney, Long-haired Dachshund:** I wanted a little dog I could bring to Barneys. Tony Baloney's got this aristocratic but understated look. I could see him in Helmut Lang jeans and Jackie O. sunglasses.

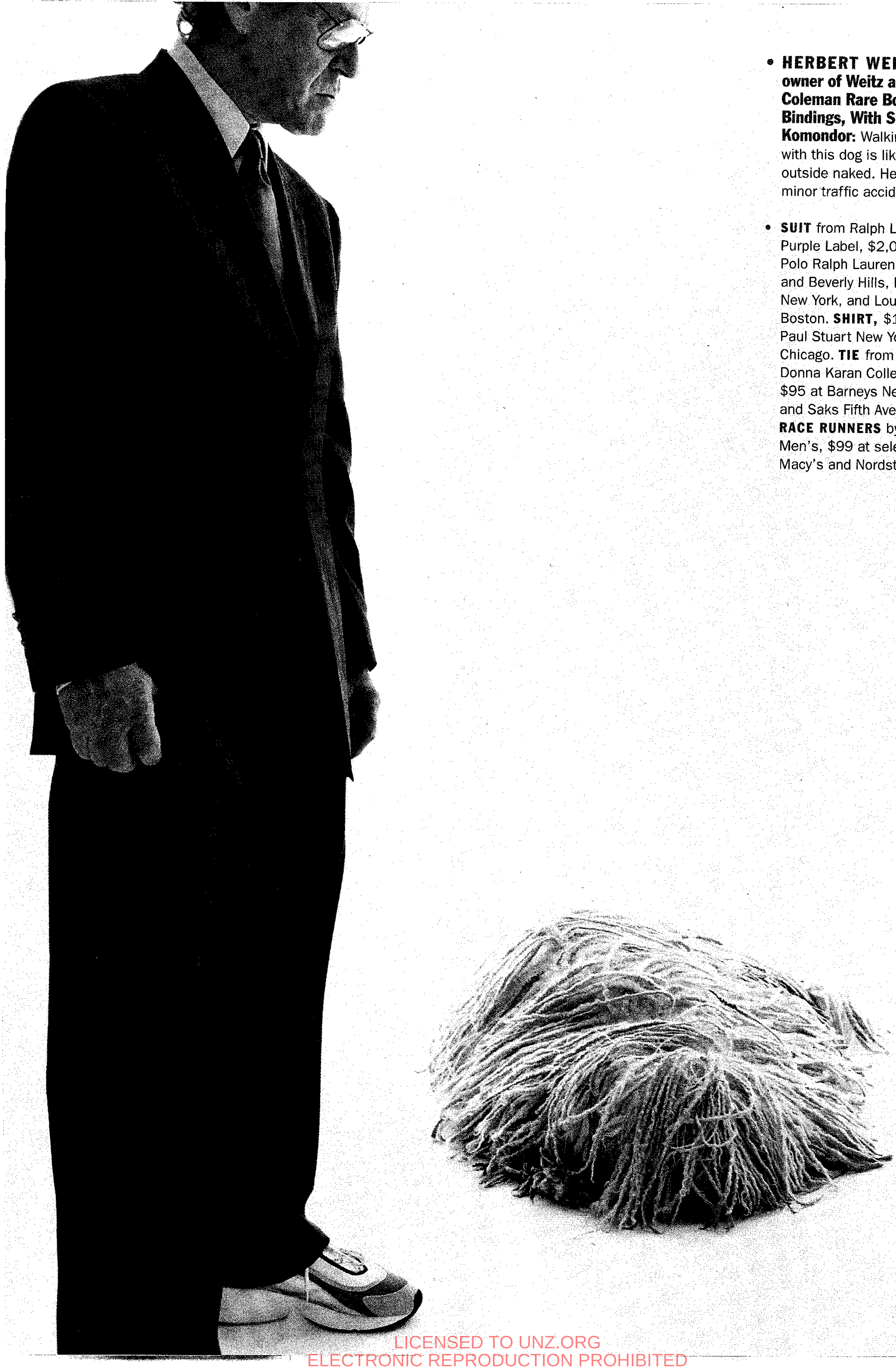
- **SWEATER** by Clements Ribeiro, $670 at Razooks in Greenwich, Conn., and Hirschleifer's in Manhasset, N.Y. **SKIRT** by Narciso Rodriguez, $1,840 at Bagutta, Barneys New York, and Saks Fifth Avenue. **SHOES,** $640 at Manolo Blahnik. **CHOKER,** $898 at Christian Dior.

- **JODIE PATTERSON-BECKER (right), Assistant Music Manager, With Ali, Rhodesian Ridgeback:** My style is casual, simple, and comfortable, and Ali works with that. I have a camel-hair Jussara Lee coat, and when we walk down the street, we look like mom and daughter.

- **TOP** by James Coviello for Anna Sui, $708, and **PANTS,** $230, at Anna Sui. **HEADWRAP** by Echo, $35 at Lord & Taylor. **SHOES,** $430 at Prada Madison Avenue.

- **RACHEL PETER (left), Film Producer, With Sasha, Mixed-Breed:** Whenever I take Sasha out with my other dog, a Scottie terrier, the boys totally ignore the poor little Scottie and head straight for Sasha—the big buxom blonde. Of course.

- **TOP,** $220, and **SKIRT,** $330, from D&G Dolce & Gabbana at D&G and Macy's West (skirt only). **SHOES** by Dolce & Gabbana, $360 at Bagutta and Jimmy's Brooklyn. **WATCH,** $2,900 at Bulgari. On Sasha: **COLLAR** and **LEASH,** $250 at select Gucci stores.

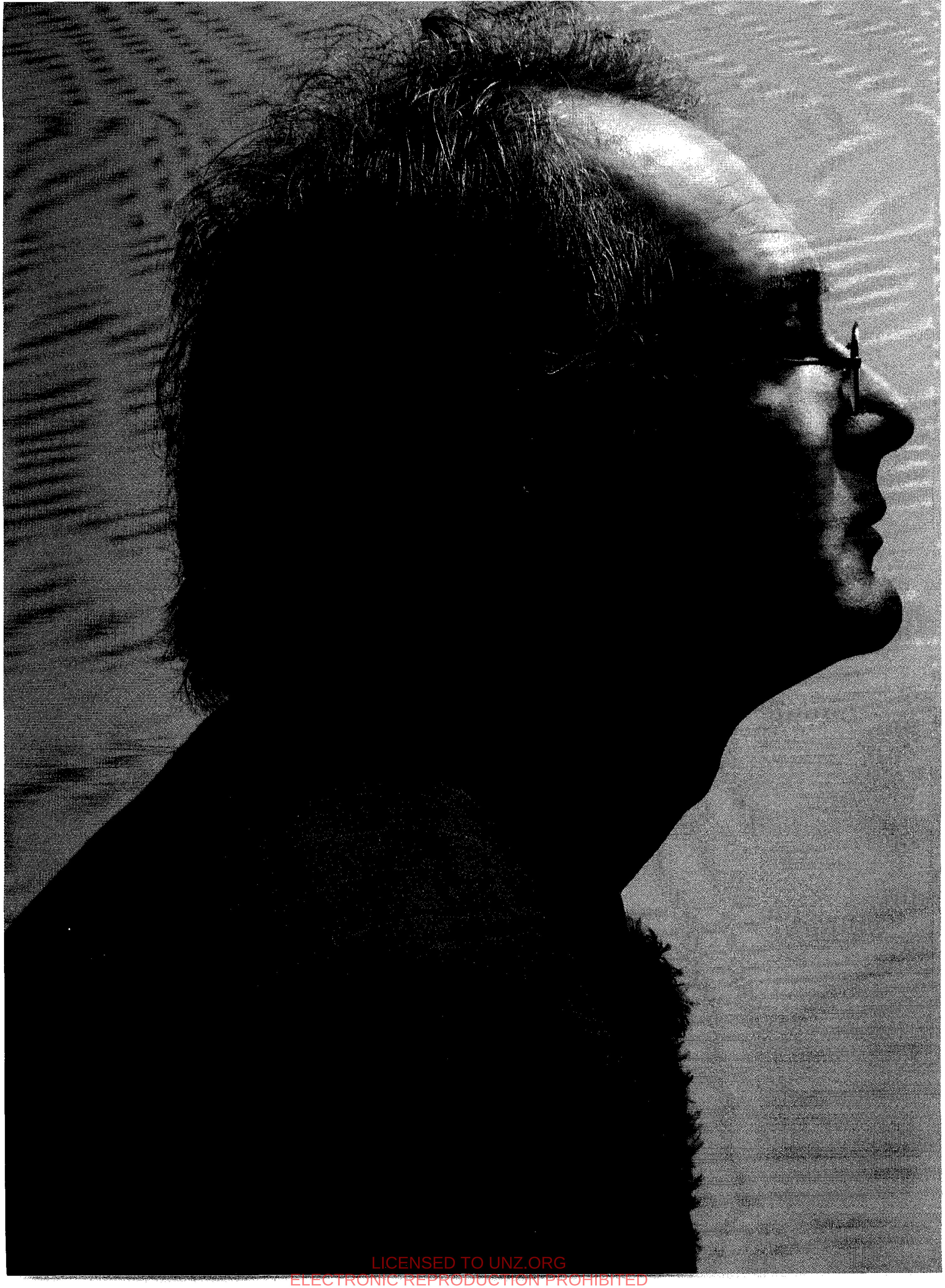


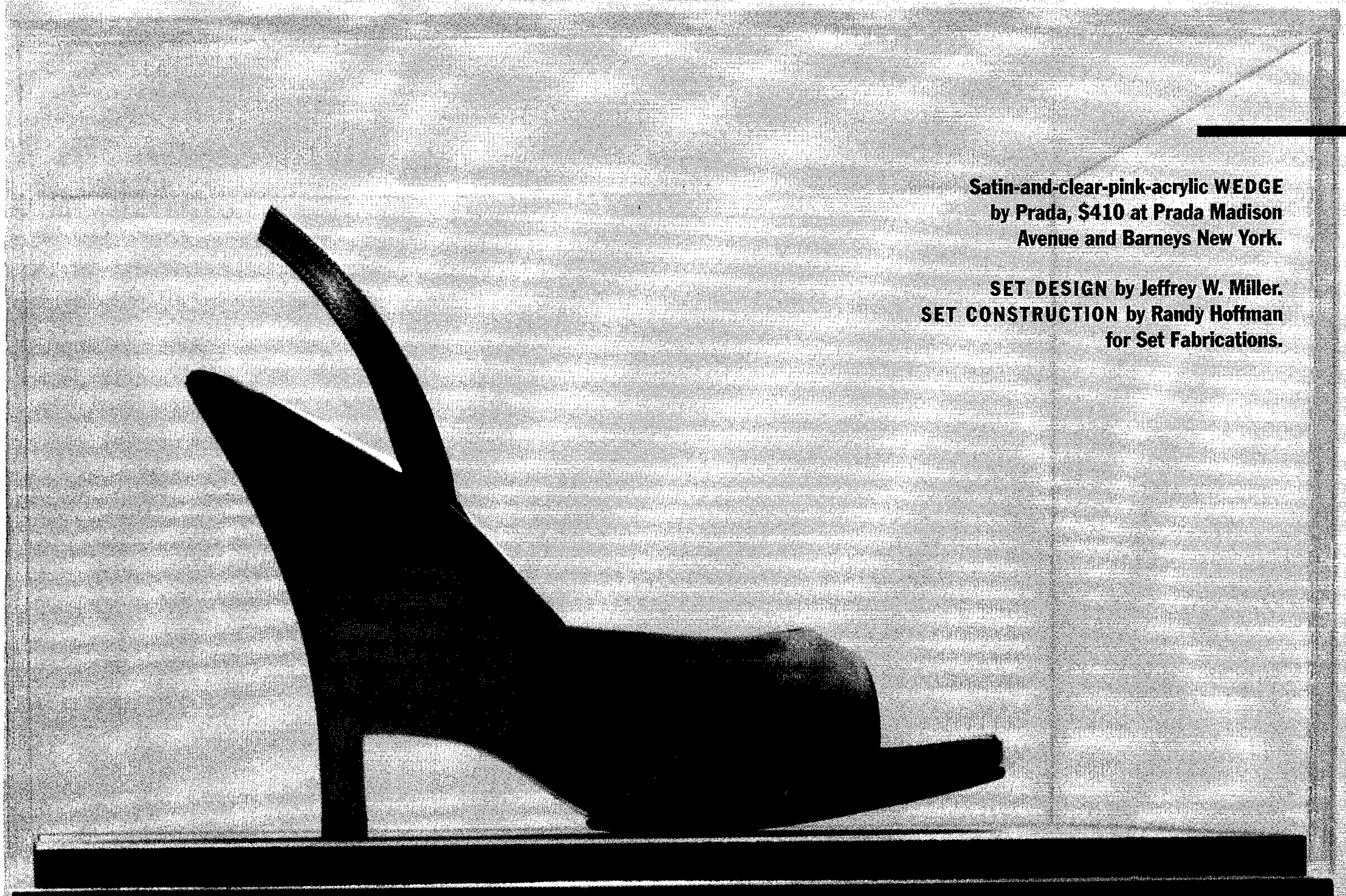
- **HERBERT WEITZ, Co-owner of Weitz and Coleman Rare Books and Bindings, With Shmatteh, Komondor:** Walking outside with this dog is like walking outside naked. He's caused minor traffic accidents.

- **SUIT** from Ralph Lauren Purple Label, $2,005 at Polo Ralph Lauren New York and Beverly Hills, Barneys New York, and Louis of Boston. **SHIRT,** $128 by Paul Stuart New York and Chicago. **TIE** from the Donna Karan Collection, $95 at Barneys New York and Saks Fifth Avenue. **RACE RUNNERS** by DKNY Men's, $99 at select Macy's and Nordstroms.

- **DREA DE MATTEO, Actress, With Cyrus, Great Dane:** Clothes for me are like armor, and I guess the dogs are, too. Plus I like to wear sexy clothes, and Great Danes to me are the sexiest dogs there are.

- **BIKINI TOP** by Anna Sui, $104 at Anna Sui and Henri Bendel. Miss New York banner by Sonia Rykiel. **SKIRT** by Katharine Hamnett Denim, $290 at Nancy & Co. and Macy's West. **SCARF** by Echo, $25, at Lord & Taylor in May. **MULES** by Patrick Cox, $279 at Patrick Cox and Bloomingdale's. **BANGLES** by Robert Lee Morris, $95 each at Robert Lee Morris New York, Saks Fifth Avenue, and select Neiman Marcus locations.





Satin-and-clear-pink-acrylic **WEDGE** by Prada, $410 at Prada Madison Avenue and Barneys New York.

SET DESIGN by Jeffrey W. Miller. **SET CONSTRUCTION** by Randy Hoffman for Set Fabrications.

the art of the heel

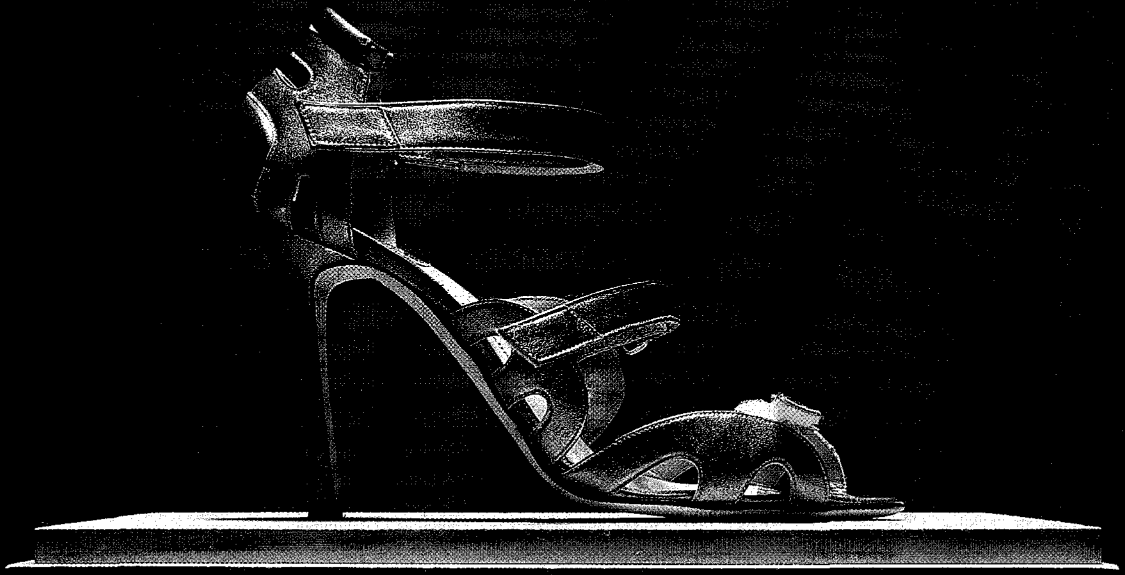
This season's shoes are so extravagantly sculptural they're practically museum pieces. Even Brooks Adams, the renowned art critic, can't help placing them on a pedestal.

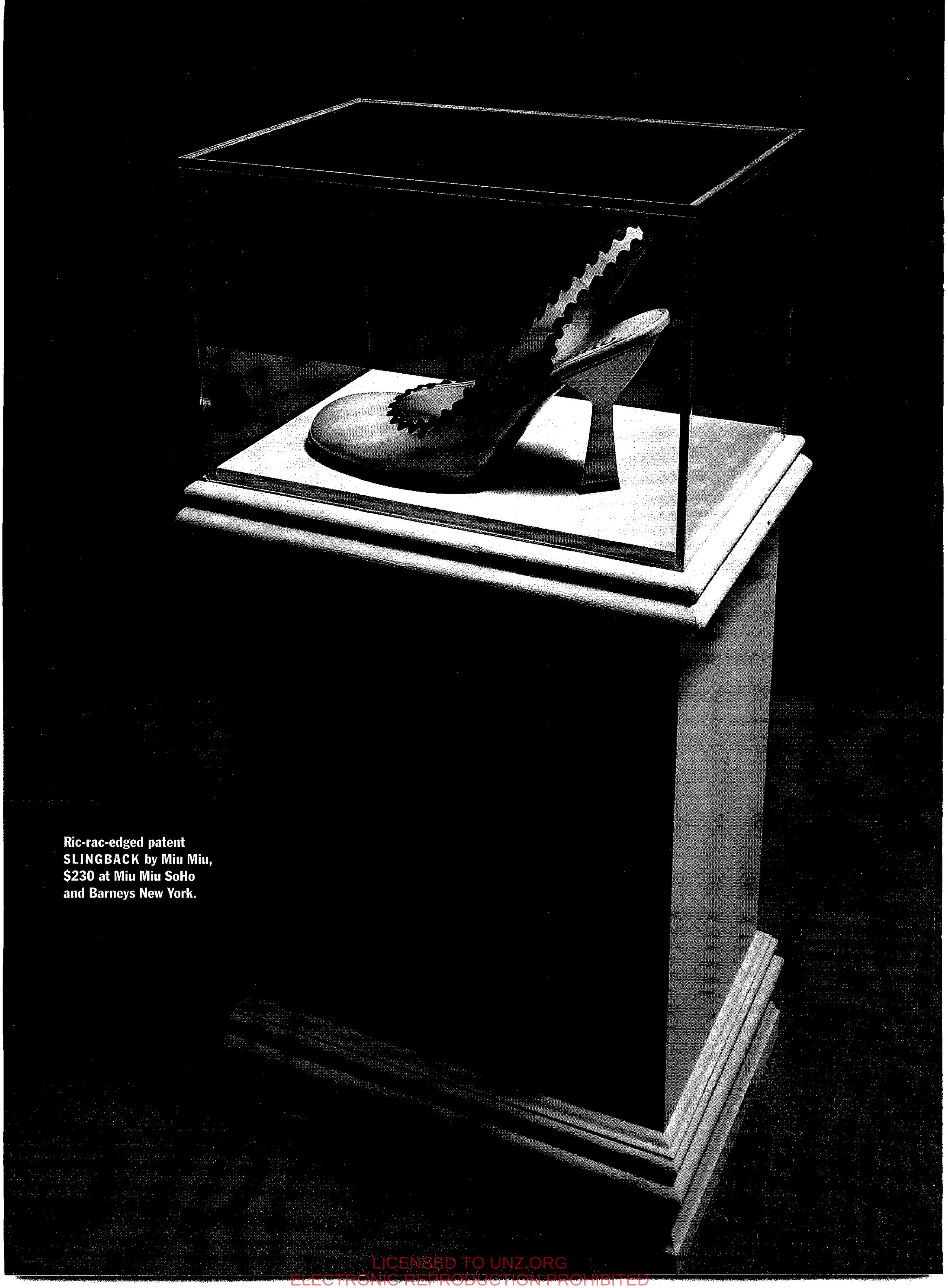
PHOTOGRAPHS BY *Ilan Rubin*

D&G
DOLCE & GABBANA

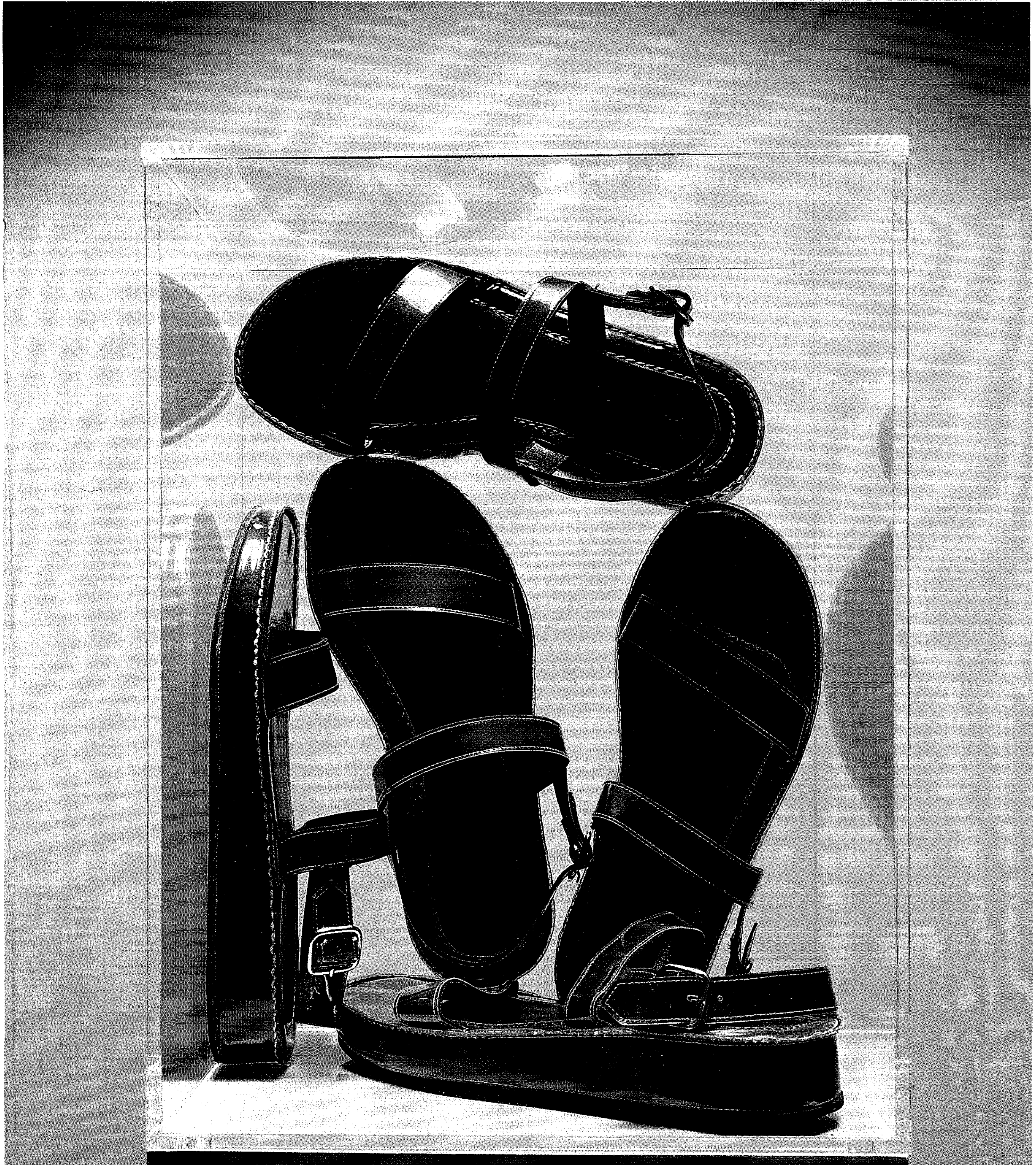
Marabou MULE from D&G Dolce & Gabbana,
$180 at the D&G boutique SoHo.

STILETTO with velcro closures by Manolo Blahnik, $515 at the Manolo Blahnik boutique, Barneys New York, and Bergdorf Goodman.



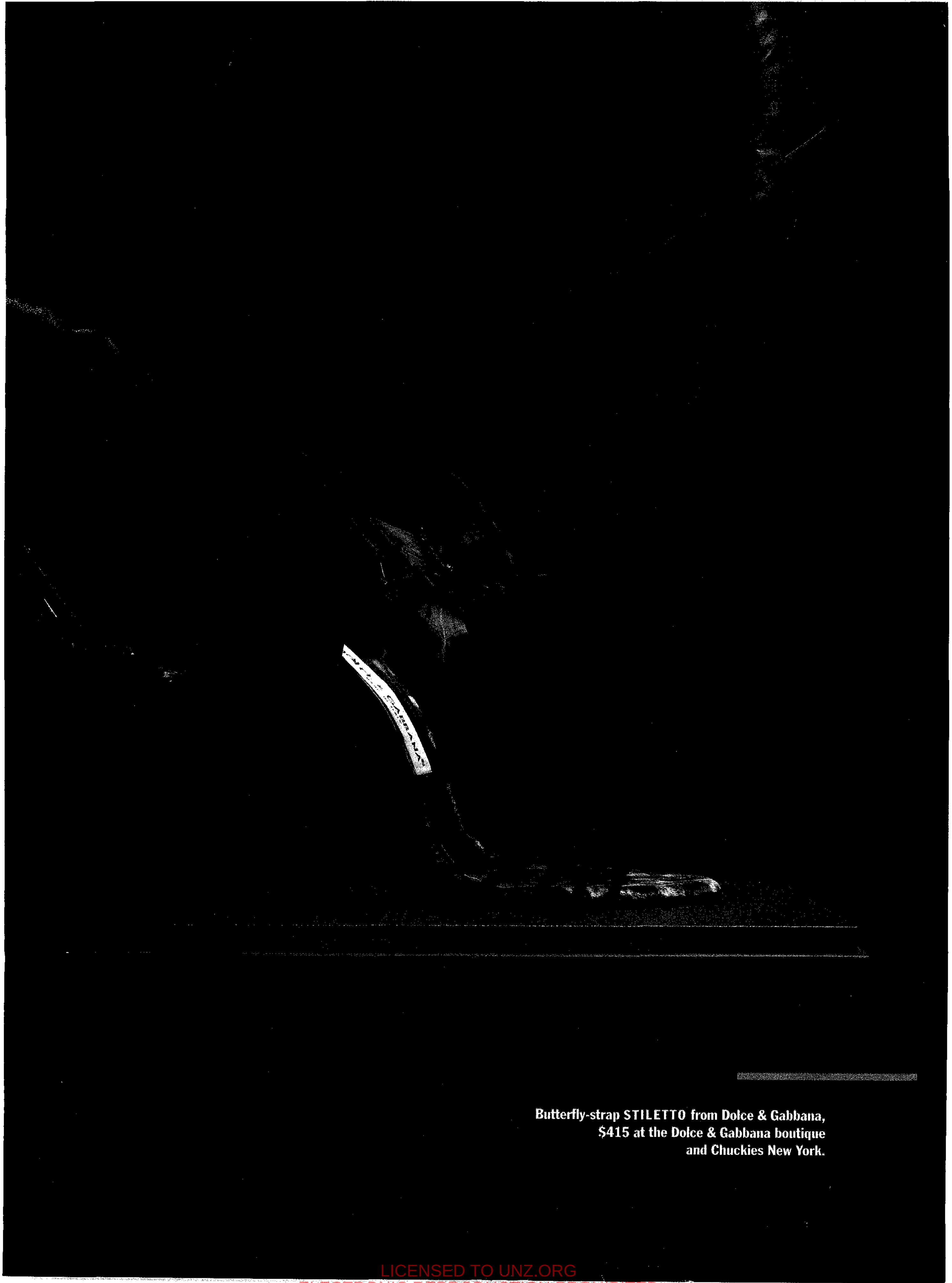


Ric-rac-edged patent **SLINGBACK** by Miu Miu, $230 at Miu Miu SoHo and Barneys New York.

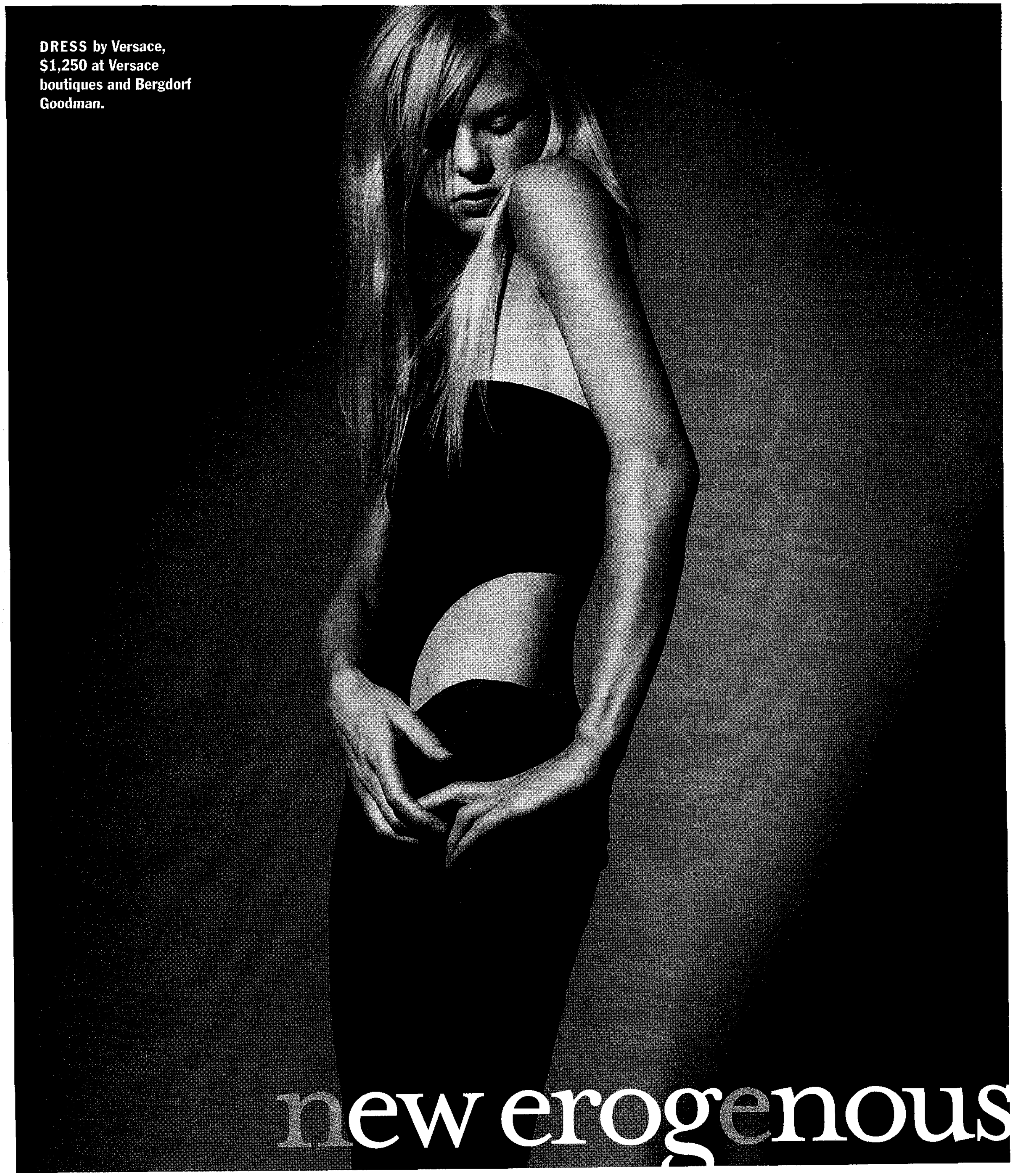


Plasticized leather **SANDALS** by Jil Sander, $355 at Barneys New York, Linda Dresner, and Saks Fifth Avenue.

Jewel-encrusted satin MULE by Prada, $530 at Prada Madison Avenue and Barneys New York.


DOLCE & GABBANA

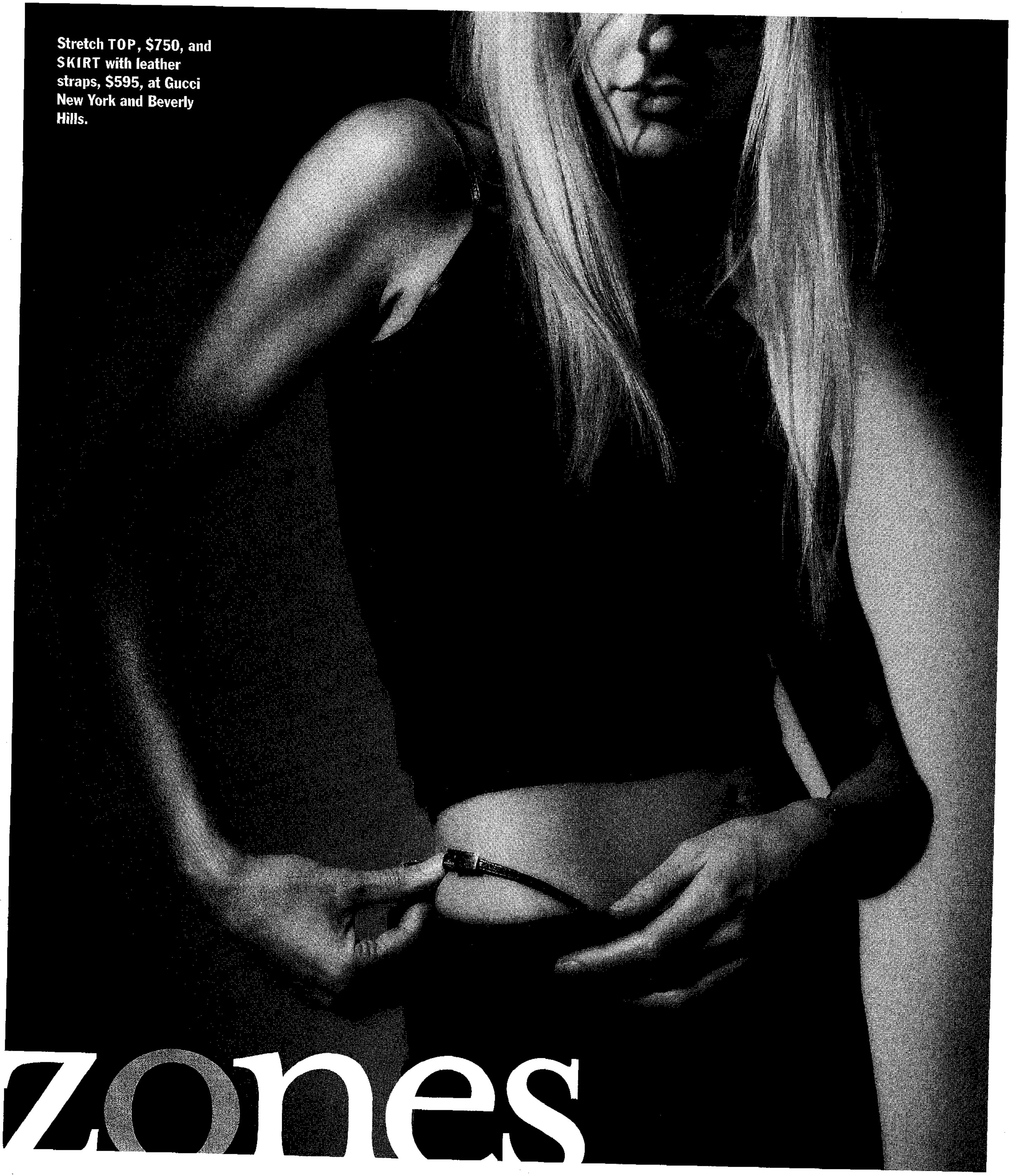
Butterfly-strap STILETTO from Dolce & Gabbana,
$415 at the Dolce & Gabbana boutique
and Chuckies New York.



DRESS by Versace, $1,250 at Versace boutiques and Bergdorf Goodman.

new erogenous

Designers add a radical slash—along the rib cage or across the thigh—that's playfully sexy and selectively revealing.



Stretch **TOP**, $750, and **SKIRT** with leather straps, $595, at Gucci New York and Beverly Hills.

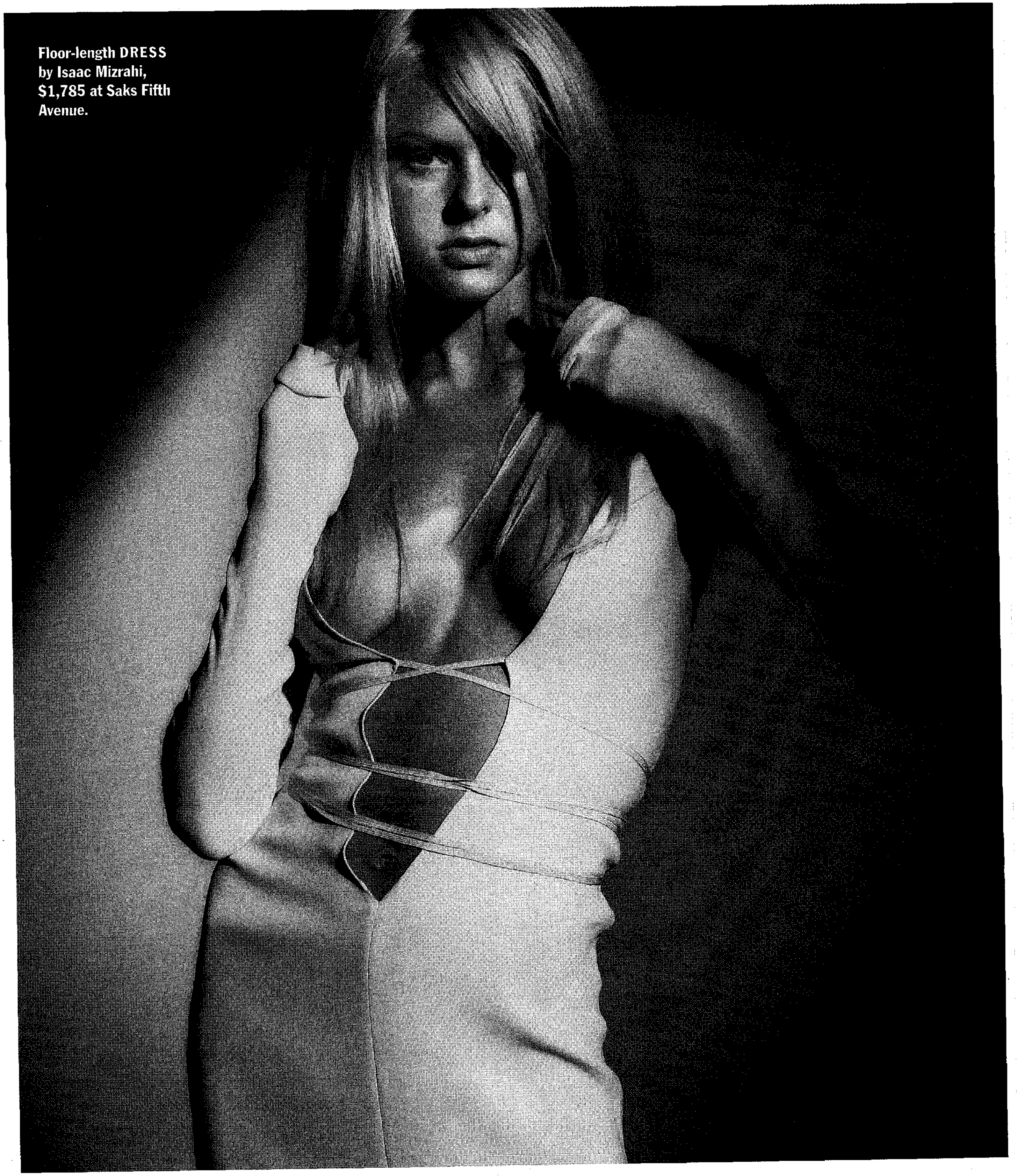
zones

Photographed by Jeanloup Sieff

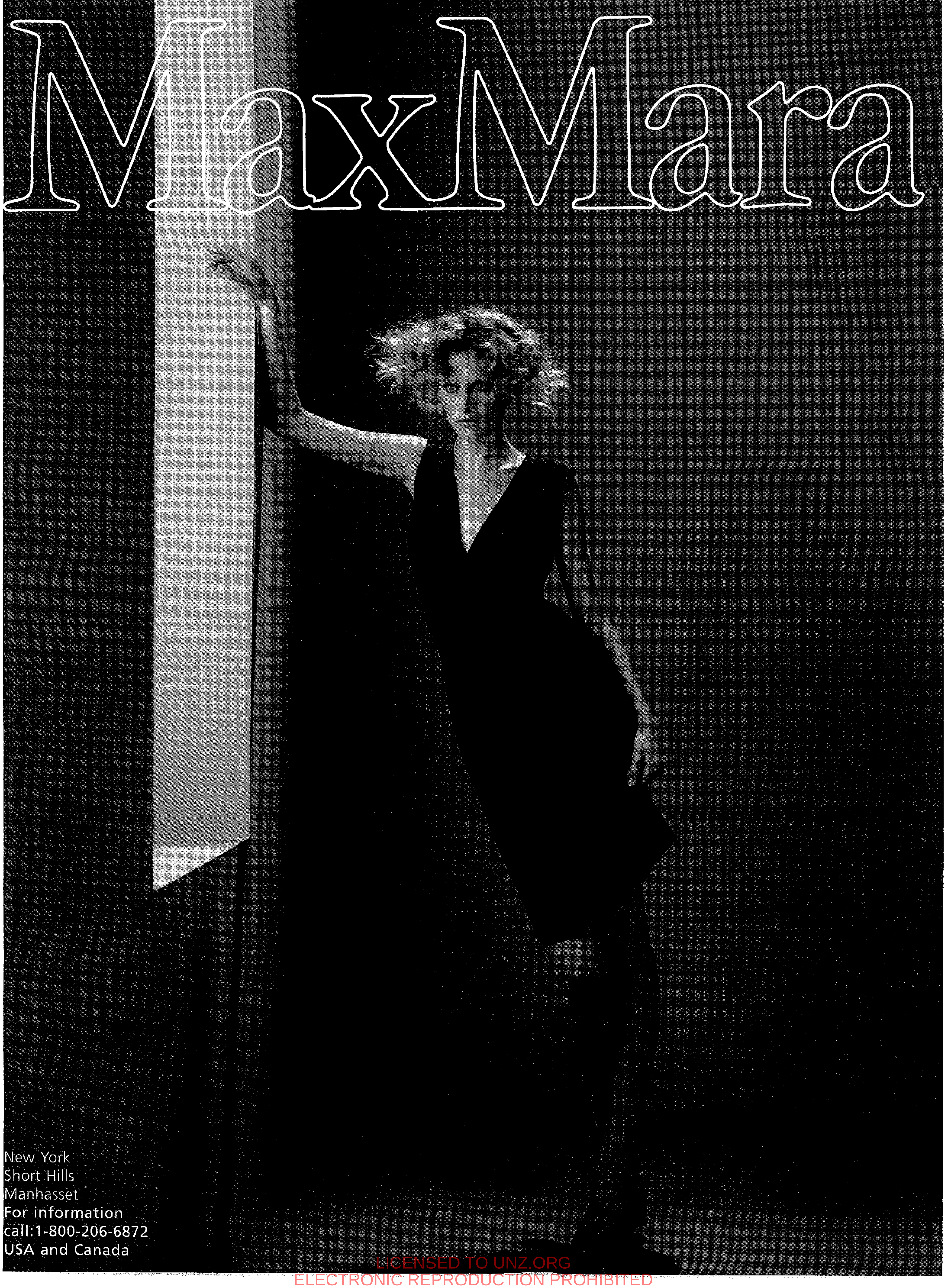
Styled by Claire Dupont.

HAIR by Perrine Rougemont.

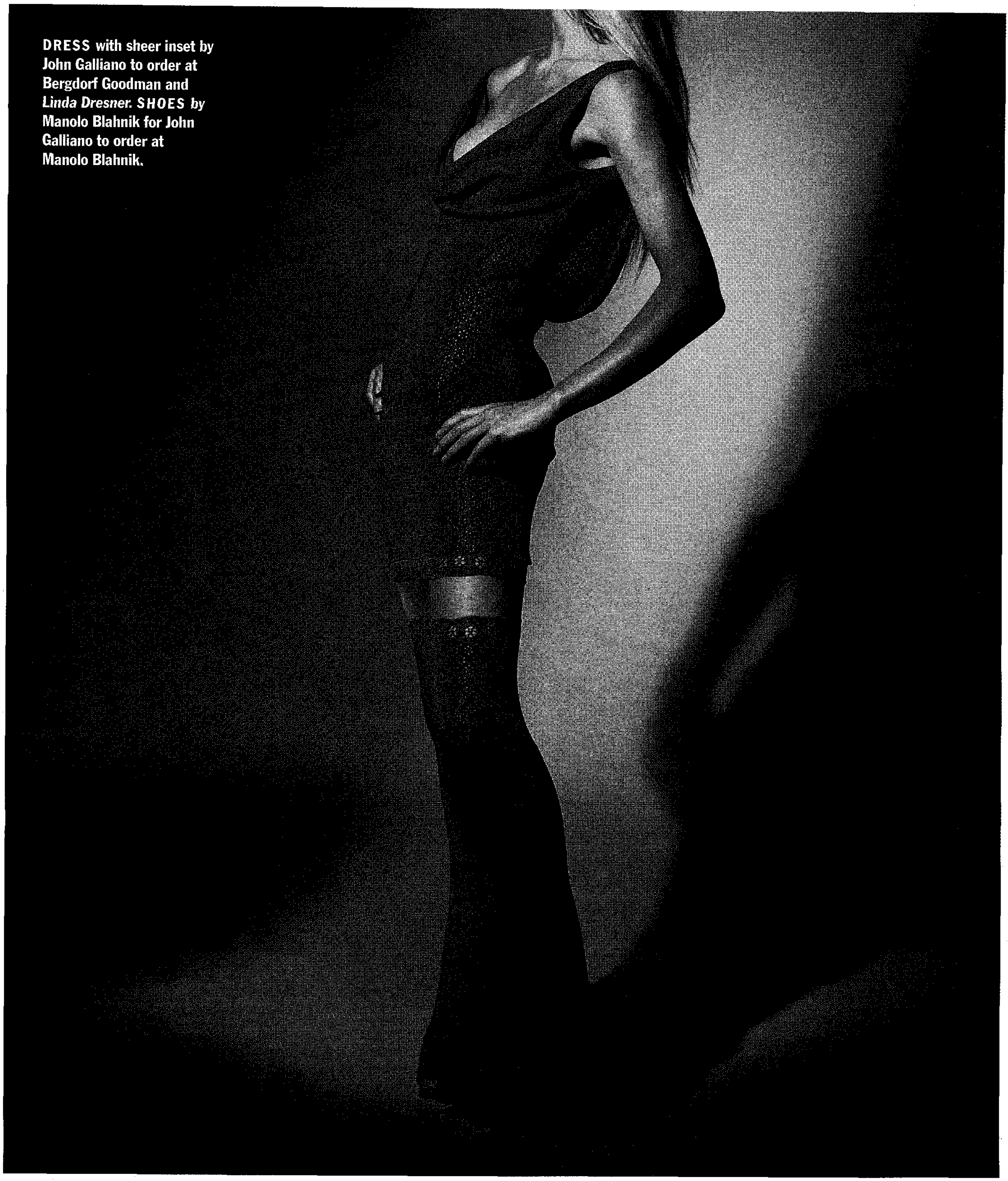
MAKEUP by Alice Ghendrih for L'Atelier.



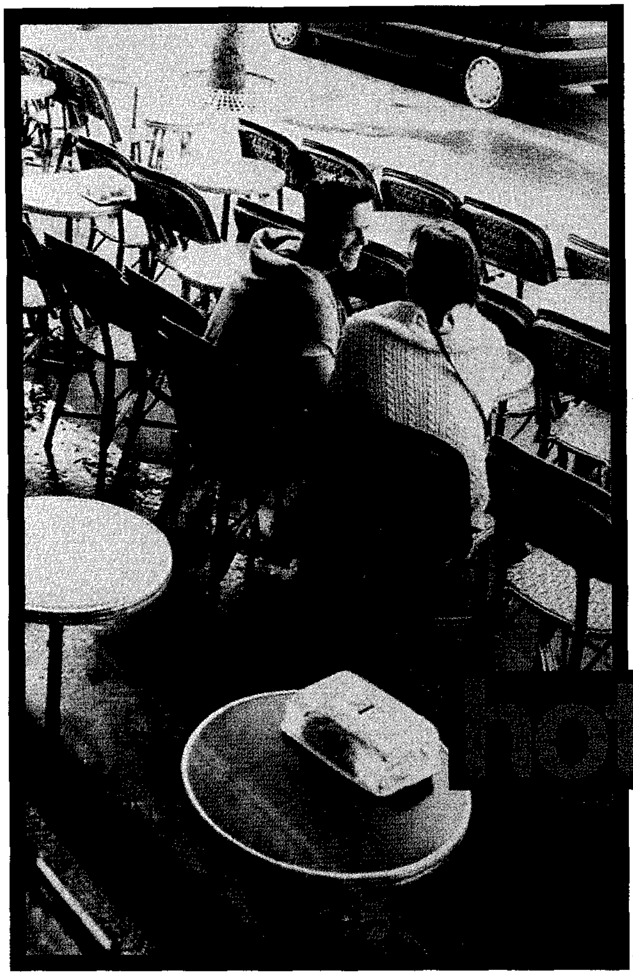
Floor-length **DRESS**
by Isaac Mizrahi,
$1,785 at Saks Fifth
Avenue.



New York
Short Hills
Manhasset
For information
call:1-800-206-6872
USA and Canada



DRESS with sheer inset by John Galliano to order at Bergdorf Goodman and *Linda Dresner.* **SHOES** by Manolo Blahnik for John Galliano to order at Manolo Blahnik.



Billy Baldwin

Jane Pauley

Bill Cosby

Norma Kamali

Michael Douglas

Tipper Gore

have discovered the hottest place to **do lunch** in New York City.

Public school cafeterias have become all the rage among many of New York City's distinguished citizens.

More than 4,000 citizens from all walks of life have taken part in PENCIL's Principal for a Day program, where they have a unique opportunity to make a difference in students' lives.

Founded in 1995, PENCIL (**P**ublic **E**ducation **N**eeds **C**ivic **I**nvolvement in **L**earning) works to galvanize corporate and community support for quality education in New York City public schools. Its impressive accomplishments include providing over one million new books and learning materials to our schools through the **PENCIL Book Fund**. The organization has also implemented the **PENCIL Resource Bank**, **Music Curriculum Enhancement**, and many other innovative programs and partnerships designed to have a positive impact on education in our schools.

Our schools need community support in order to thrive. Join forces with PENCIL and help improve the quality of education for our students.

☐ **YES! I'd like to support PENCIL's efforts on behalf of the New York City Schools.**

☐ **YES! I'd like to learn more about how my company and I can help improve the NYC public school system.**

Enclosed is my check in the amount of ____________

(please make checks payable to PENCIL, Inc.)

Name ____________

Company ____________

Address ____________

Phone ____________

Fax ____________ **E-mail:** ____________

ALL DONATIONS ARE FULLY TAX DEDUCTIBLE TO THE EXTENT ALLOWED BY THE LAW.

Clip and forward coupon to: PENCIL, Inc., Park Avenue Plaza, 55 East 52nd St., 29th Floor, NY, NY 10055.

Park Avenue Plaza
55 East 52nd Street, 29th Floor
New York, NY 10055

Tel: (212) 909-1720
Fax: (212) 909-1727

e-mail: pencilinc@aol.com

public education needs civic involvement in learning

pencil

Betty Knows Best

Thanks to a sharp eye and even sharper tongue, Bergdorf's Betty Halbreich has become New York's preeminent personal shopper, putting clients like Estée Lauder and Joan Rivers in touch with their inner supermodels.

BY BOB MORRIS

THE FASHION DOCTOR IS IN. ON A QUIET Wednesday in January, on the third floor of Bergdorf Goodman in a quasi-regal office with a view of Central Park, Betty Halbreich, the queen mother of personal shoppers, is surveying a rack of beautiful clothes she has pulled for a client coming in next week. She loves every item, of course. But she can't help finding room for improvement.

"I'm sick of suits," she says as she tugs at a sedate navy-blue suit by Versace with the firm hand of a loving disciplinarian, "but these days I have no choice." A gray suit by Ferre is more adventurous. "Some people think this fabric looks like a bedspread," she says, "but at least it isn't *black*." A pink Chanel suit makes her smile, but since it's priced at $2,800, she has to be tough. "Its buttons don't have the Chanel logo," she says. "At these prices, women like having the logo." A checked blouse ($425) by Isaac Mizrahi, meanwhile, makes her wonder if her favorite designer is becoming a little too American. "This blouse would work for the Fourth of July," she says. "And I do believe in dressing for the Fourth of July."

A VISION IN RED: Betty Halbreich, left, with client Kathryn Hays.

Photograph by Silvia Otte.

Finally, she gets to a strangely cut jacket by her beloved old friend and former boss Geoffrey Beene. "You can't wear his clothes so easily," she says with a sigh. "But Geoffrey wants to be his own designer, so what can you say?"

Even as designers and editors seem to be conspiring to lure women into their latest whims, Betty Halbreich is a scrupulously practical truth-teller. She considers it her job to protect women from clothes that are wrong for them. She takes pride in pushing the least expensive items she can find, when it's appropriate. Of course, she also believes shopping should be fun and that if you aren't enjoying your clothes, you're missing the point. "Show me a person who doesn't like new things—whether it is a frivolous adornment or a necessity—and I say she isn't a woman," she writes in her book *Secrets of a Fashion Therapist,* published last fall by HarperCollins.

A brassy Chicago native with a manner that's part Angela Lansbury and part Lucille Ball, Halbreich believes in taking chances with color and accessorizing lavishly. And because she loves clothes so much, she feels more deeply let down by them when they're dowdy and uninspired.

"I don't see the beauty I saw ten years ago," she says. "But then again, all I see in the lobby of my Park Avenue apartment is people in running clothes."

Since 1978, Halbreich, 70, has been helping women wrestle with their vanity, insecurity, self-esteem, and compulsiveness in her office, called Solutions, at Bergdorf Goodman. Her clients range from Staten Island matrons to Central Park West socialites. She taught Candice Bergen how to walk in high heels and showed Gerald Ford how to properly carry a dress. Stockard Channing learned how to show off her legs. Betty Buckley, who calls Halbreich a goddess, learned how to dress for auditions.

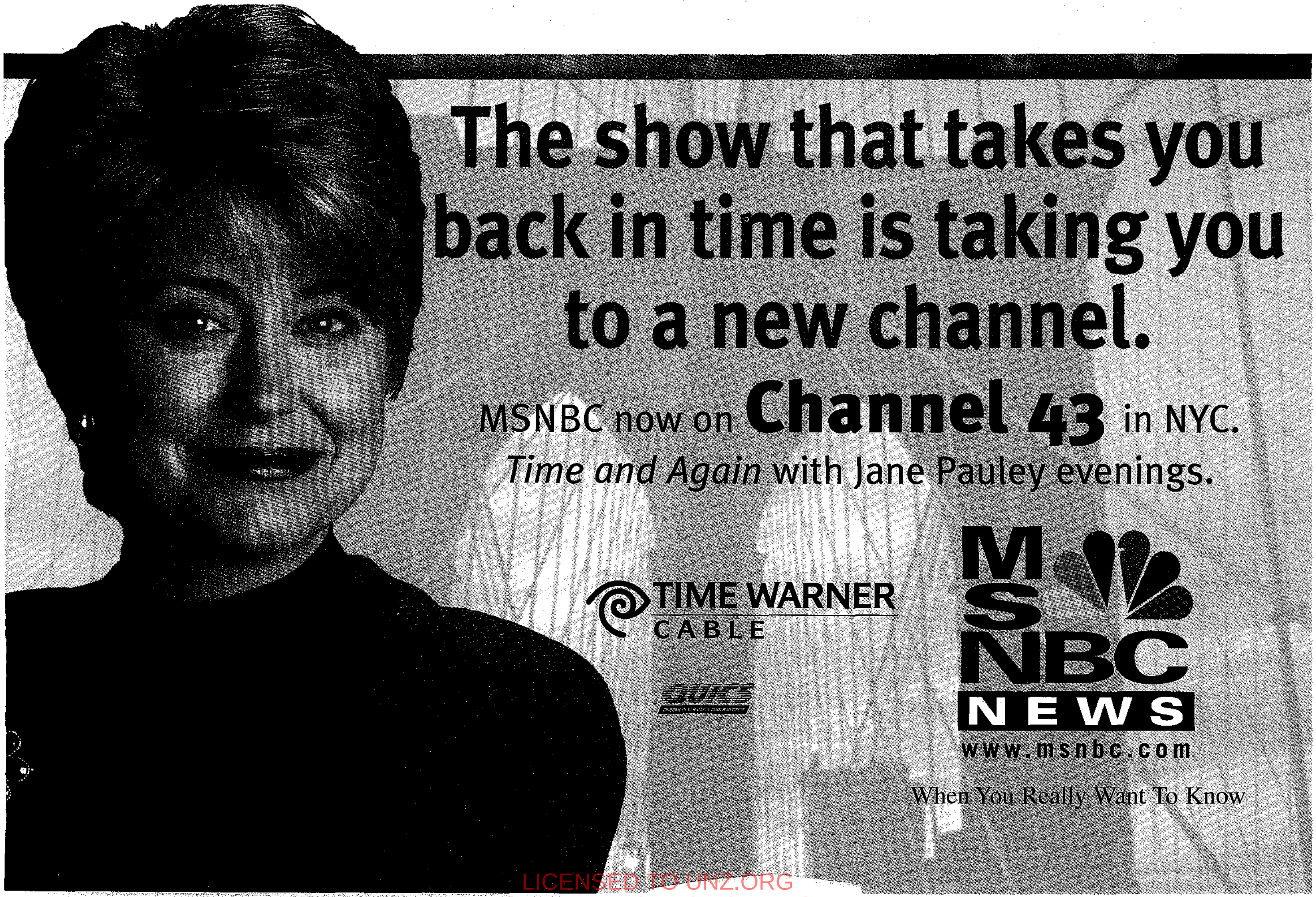
Estée Lauder is a client, as is her granddaughter Aerin. Joan Rivers is, too.

"Betty is honest," says Rivers. "She doesn't tell you that something is you, then you get home and try it on and it looks backwards. It's like shopping with a friend. With her, you never feel pressured. I do all my shopping through Betty unless I can get something wholesale."

And despite her bruising honesty, designers revere Halbreich as well. Isaac Mizrahi says she was made to sail through people's lives telling them what to wear. Geoffrey Beene says she knows how clothes can elevate people. Michael Kors admires her spunk.

"She's picky; she knows what's new, and she doesn't mince words," says Kors. "She goes through clothes and tells me what doesn't work, and designers need to hear that. Betty also tries to understand her customers and how they live. She's like a sociologist. The relationship in a fitting room with her is the most personal thing in the world. She's the queen of that."

Things have, in fact, gotten rather personal with the big-boned, hard-as-nails older Russian woman who has come in for an appointment. She's looking for sartorial support in her role as mother of the groom this spring. Although she's in black and claims to like beige, Halbreich gets her into a flirtatious dress by Thierry Mugler. It's white with a bold green floral print—more kept mistress than mother of the groom, but whatever it is, it seems to be working its magic. The dour matron drops ten pounds and



The show that takes you back in time is taking you to a new channel.
MSNBC now on Channel 43 in NYC.
Time and Again with Jane Pauley evenings.
TIME WARNER CABLE
MSNBC NEWS
www.msnbc.com
When You Really Want To Know

twenty years as she preens in the mirror.

"You have a *great* body," Halbreich trills. "Do you work out?"

"Yes," the woman replies proudly. "I just came from the gym."

A sale isn't consummated because the dress is a little snug. But it's put on hold for a week, while the woman treks to a spa to lose five pounds. Halbreich, never pushy, knew from the start that she wouldn't sell anything this time out. But that didn't keep her from doing her job.

"She was muttering about husbands and their young girlfriends," she says after the client leaves. "So I put her in something young and feminine. If you're the least bit intuitive, you can get into someone's head in about ten minutes. It's all psychological. When a woman takes her clothes off in front of me, she's shedding a skin."

ONCE UPON A TIME, THERE WASN'T quite so much psychology in shopping for a beautiful outfit. But that was when affluent women didn't have any guilt about being rich.

"Years ago, women wore gloves and dressed when they shopped," Halbreich recalls. "They dressed for other women, not for work. And when you went to nightclubs on the weekend, you never saw anyone in the same dress twice. Now women are embarrassed that they're not doing more with their time."

As women became integrated into the work force, department stores and specialty stores like Bergdorf, Bendel, Barneys, and Saks developed personal-shopping programs. They save customers time and energy, sure, but they also help women sort through the options that have increased exponentially over the past fifteen years, even as clothing needs became less extravagant.

"Many people have no idea *what* to wear," says Dawn Mello, the president of Bergdorf Goodman, who hired Halbreich in the mid-seventies. "There's a lot of editorial about fashion, but things that are in style aren't always right for some people."

Indeed, not long ago, the New York *Times* caused a flap by accusing the high-fashion world of being out of touch with the average woman's needs. Halbreich pays as much attention to customers and her own taste as to what's in style. And unlike other senior saleswomen, who tend to sell the most expensive articles from small areas in stores, she knows every item on every floor, from ball gowns to T-shirts. When she isn't busy, she rummages through stock rooms. She gets ideas in the middle of the night for clients who need to put together something for a trip, and she calls them the next morning. She hand-delivers on her way home from work. The only thing she doesn't do is sell hard, and in a world where salespeople are taught, even at Bergdorf Goodman, such new, aggressive tactics as following up sales with personal notes and phone calls, that makes her unique.

"I'm not a commission lady," says Halbreich, who claims she sold $2 million worth of merchandise for Bergdorf last year. "The other day, Mrs. Astor came in and I watched a senior saleswoman on the floor go after her. I couldn't *bear* it. I hate when a salesperson tells a customer she looks fabulous. What does that mean? And I really hate when they say something is only $1,000. That's a lot of money. I don't even know how to ask customers how much money they want to spend. It's too embarrassing. Nice people don't talk about money."

They also don't put their feet up in her presence, as Gene Pressman did a while ago when he tried to hire her for Barneys. " 'You know, Gene,' " she says she told him, " 'I have a son who's older than you. You have got to take your feet off that desk.' "

This is a woman who knows from "appropriate."

"I DON'T WANT TO STAND OUT," A YOUNG mother just in from Idaho is saying to Halbreich. "I don't want people staring at me like I'm from out of town."

This woman is so sweet and open that there's no way she isn't from out of town. Sure, her mother's a socially prominent dowager with a petrochemical middle name who visits Halbreich every season. But she's just a young mom from Sun Valley with nothing dressy to wear and a Manhattan bas mitzvah to attend with her daughter, whose friend from camp lives on Fifth Avenue.

"You're going to this big do!" Halbreich says to the daughter, who has never been to a city bigger than Boise. "Are you nervous?" While the daughter, a shy snowboarder with a predilection for black, is whisked off by two assistants, Halbreich takes Mom for a walk.

"What does your eye pick out?" she asks her among the Armani suits.

"My eye is always wrong," the woman answers nervously.

She's right about that. Within moments, Halbreich sees that for all her modesty in conversation, this slender Idaho mom loves clingy, sexy, glimmery things, the sort of stuff you see at the Golden Globe awards, not at a bas mitzvah in Temple Emanu-El that ends before sundown. Slowly, kindly, but with a firm hand, Halbreich guides her to a sheeny suit in an unusual shade of teal by Richard Tyler and a form-fitting but eminently appropriate black lace cocktail dress by a lesser-known designer. The woman fingers a cocktail dress by Richard Tyler that's a lot vampier.

"Where would you wear something like that?" Halbreich asks pleasantly.

Case closed. After four hours, mother and daughter end up with outfits that speak to their souls without saying anything wrong to the rest of the world. They're radiant and grateful.

"If you need me," Halbreich tells them as they depart, "I'm here."

NIETZSCHE BELIEVED THAT THE ONLY things below the masks people wear in daily life are more masks. Halbreich seems to know this intuitively. After all, she prefers color, decorative touches, and accessories to the stripped-down essentiality of minimalism. Often, when she tries to see through her clients' stated preferences, it isn't to force them to confront their deepest selves but rather to help them define the new mask they're looking for.

"I love this gown, Betty! It's so wonderful! Thank you!"

It's Friday, and a veteran soap-opera actress is being fitted in the bare-shouldered red satin gown she'll be wearing as an honoree at the *Soap Opera Digest* awards in Los Angeles next week. On TV, she plays a kind woman, and it's obvious that she's been typecast perfectly. Her voice quavers as she stares with deep-set, un-made-up eyes at the overwhelming glamour cloaking her plain frame. The gown is so opulent, ravishing, and architecturally extravagant that it's nicknamed the Chrysler Building. Only it seems bigger.

"This is exactly the gown I imagined," the actress says. "It's the gown in my head."

Halbreich nods. She's been finding clothes for this actress for twenty years and thinks she knows why she's drawn to such a bawdy, bare-shouldered number. "Everyone has a fear of something," she says, after the actress has departed. "She's terribly afraid of being old."

The following Monday, Halbreich is facing a real therapist across her desk, an ebullient, socially prominent Upper East Side psychologist with an apartment decorated by Peter Marino and a beautiful pair of legs. She's a stylish client who has been distracted from shopping for five years by graduate school, but she's finally back, with Ph.D. and a Chanel bag in tow.

"I'm so happy to see you, Betty," she says. "Now I'll never leave."

For a while, they gossip. Then they talk about the therapeutic process. The real therapist, who has worked at Bellevue, talks about having a short period of time to find out who a client is and what the real issues are. The fashion therapist talks about the fear women have of confronting themselves in the mirror. The real therapist talks about addiction, confidentiality, and being empathic. The fashion therapist wonders why everyone today has to be so low-key.

"Aerin Lauder's so minimal that she looks like somebody undid her," she says.

The real therapist, however, doesn't mind minimalism. She thinks it's a search for "essentiality." She also believes that, as a group, psychologists should learn to dress better. "It's true that if you have form without substance, you're empty," she says. "But if you have substance without form, you're boring." Pretty heady stuff for Bergdorf Goodman, but then, Halbreich is practiced at talking about anything, from politics to psychology. She thinks it's part of her job.

"If I only talked about clothes all day," she says, "I'd be in Payne-Whitney."

Finally, they get to the clothes she has gathered. And they're not boring.

"Betty, I love you!" the therapist exclaims as she caresses a white leather jacket by Alber Elbaz for Guy Laroche. "I just want to give you a hug!"

Within seconds, she's in front of a mirror, getting fitted in a rust-colored mandarin suit by Josie Natori. With the Asian influence in fashion as strong as the yen is weak, it's a very now outfit. The only thing is, she wants the skirt short, to show off her shapely legs.

"You can't do that," Halbreich tells her. "It's not the trend for spring."

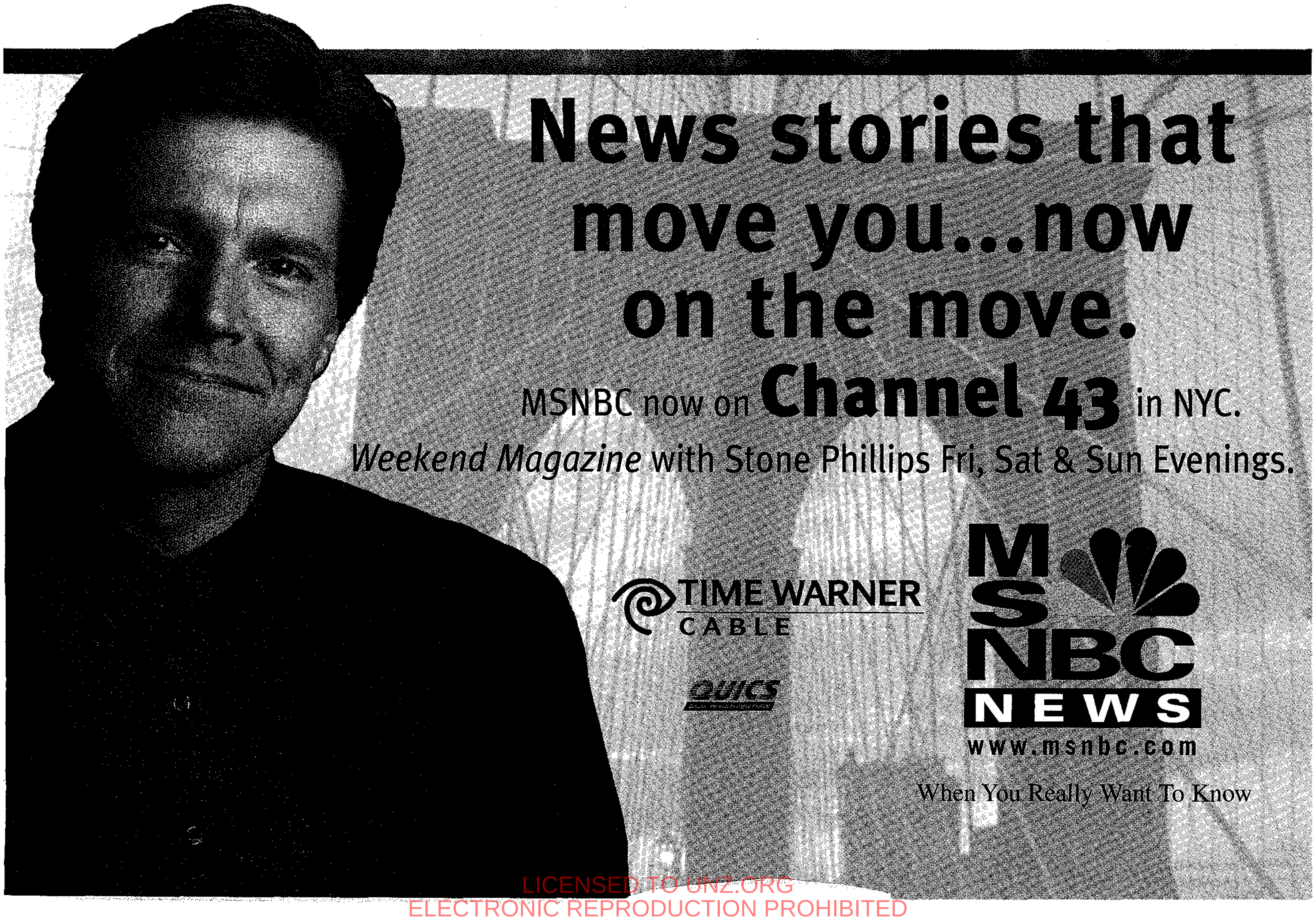
The therapist won't have it. "I'm not going to be pushed around by a trend that changes every four months," she says. "I like my legs and I want it shorter."

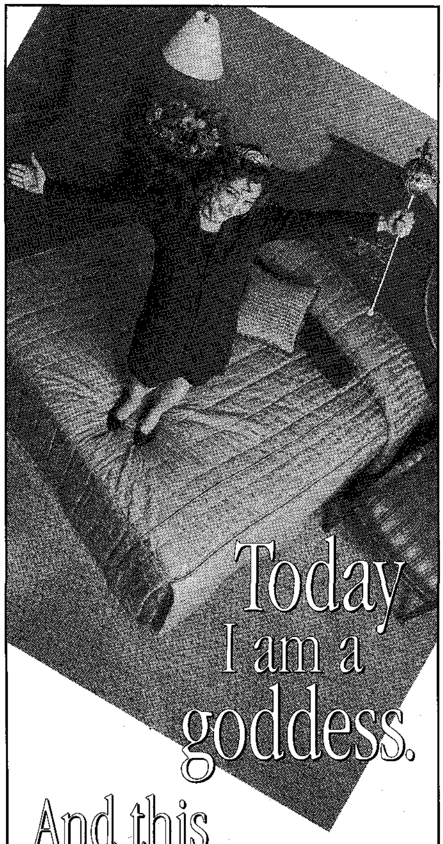
Halbreich knows the suit looks better longer, regardless of trends. What can she say? After it has been pinned up, the therapist asks, "Is this too short? It's okay, isn't it?" Halbreich closes her eyes a moment. In her line of work, the customer is not always right, but in this case, faced with such childlike exuberance, she gives her approval. "Yes," she says, "it's fine."

Life is short, even if hemlines *are* knee-length this spring. ▬

CREDITS FOR PAGE 43

FROM LEFT TO RIGHT: SHAWL from Dimson Homma, $10,000. **SKIRTS,** in blue and green, about $400 each at the Kenzo boutique New York and Los Angeles. **NECKLACE** by Carolyn Roumeguere for B&B International, Inc., New York, $1,800. **BRACELETS** by Kathy Lecube, $200–$1,000 to order at Neiman Marcus. **SHOES** by Jil Sander, $355 at Barneys New York, Linda Dresner, and Saks Fifth Avenue. **CAMISOLE** and **SKIRT** by Chloé. **CORSET** by Chloé, $1,100 at Bagutta, Bergdorf Goodman, and Saks Fifth Avenue. **DRESS,** $2,310, and **PANTS,** $365, by Dolce & Gabbana at Dolce & Gabbana, Bagutta, and Saks Fifth Avenue. **SHOES** by Manolo Blahnik, $515 at Manolo Blahnik, Barneys New York, and Bergdorf Goodman. **RING** by Angela Pintaldi at Bergdorf Goodman.


News stories that move you...now on the move.
MSNBC now on Channel 43 in NYC.
Weekend Magazine with Stone Phillips Fri, Sat & Sun Evenings.
TIME WARNER CABLE
QUICS
MSNBC NEWS
www.msnbc.com
When You Really Want To Know



And this
is my empire.

Yesterday I was a housewife
from Queens.

Weekday
Bed & Breakfast
package from
$130
per room, per night

When you stay at **Caesars Atlantic City**, you too will feel like a goddess — or a god, as the case may be. Because that is exactly how you will be treated. You will enter an empire of splendor and luxury. Where every expectation is surpassed. And where you'll enjoy non-stop casino action right on the famous Boardwalk. Experience it all with our special Bed and Breakfast package and enjoy a lavish breakfast for two each morning. For reservations or information, call **(888) 241-5516.**

CAESARS
ATLANTIC CITY
ITT

TERMS AND CONDITIONS: Rates are single or double occupancy, are valid Sunday-Thursday from March 1 through April 30, 1998, and includes breakfast for two. Rates are based on availability, are not combinable with any other offers and are not applicable to groups. Advance reservations are required. Weekend packages available for an additional $25 per night. GAMBLING PROBLEM? CALL 1-800-GAMBLER

Real Men Don't Wear Peach

In which our sartorially challenged correspondent drops his deep indifference to style and salutes the exotic plumage of the modern American male.

BY MARSHALL SELLA

THE MALE FASHION ICON THAT FIRST transfixed mainstream America (or at least me) was the Hathaway Man. Despite his eye patch, he was always impeccably appointed, with that pressed shirt and invincible calm of his. But you had to wonder how he lost the eye. Was it gouged by an awl, like Louis Braille's? Or irreparably damaged in an auto accident, like Sammy Davis Jr.'s? I was always concerned that the Hathaway Man's very air of tranquillity was in some way linked to his injury; perhaps his experience had been so traumatic that every fresh predicament seemed trifling in comparison. The most disturbing explanation for the perpetual crispness of his attire, in fact, was that his wound required constant attention, and ruined shirt after shirt. In this grim scenario, he was not so much Hathaway's emblem as its greatest customer, forever replacing his horribly stained raiment at great cost.

The newest crop of fashion-model icons are equally alien. From the looks of them, they are sailing people, mainly. The income they don't spend on clothing apparently goes for Vespas and cigarettes. When in motion, they seem to have quite a lot of fun. But when they are waiting for someone—which, by all evidence, is their primary occupation—a jaded-yet-innocent heaviness of spirit reclaims them. They are always being caught in Situations: hanging out with an array of toothy Hilfiger friends under a big American flag in Southampton, or having a Vestimenta moment, acting glum in Portofino. The reason I do not want to know them is that I fear, in reality, they're all Hathaway Men with prostheses.

The truth is, women have all the clothes. They have culottes and farthingales, camisoles, jumpers, shawls, muumuus, dirndls, muffs, panniers, filibegs, evening gowns, and other frippery I could not possibly identify. Men wear pants. And shirts.

What style experts fail to understand, therefore, is that most guys' fashion lexicon—despite the layouts in this month's *GQ*—does not include terms like *balmacaan* or *French-cuffed*. Here are the clothing categories understood by American Joes: Fancy, Heavy, Comfy, Itchy, Waterproof, Big and Tall, and, sadly, Green. That's it. That's the whole galaxy. We know to wear a suit if anyone at work calls us sir; we know the words "black tie" on an invitation also call for a "black suit." Beyond that, each day we don't wear athletic socks with dress shoes counts as a special occasion. We'll pay the dry-cleaner up the block whatever he asks—five, seven bucks a pop—to press our shirts. Our greatest concern is the idea of two clothing items "clashing." Is this "clash" as dangerous as mixing medications? Does it make a noise? Can it result in Hathaway-type eye injuries, and if not, why should we fret about it?

The ordinary guy is oblivious to this stuff. Upon entering a Barneys or a Paul Stuart, he makes sad little insect motions to escape, as if only moments have passed since that day in the third grade when his mother finally tricked him into a day at the mall. ("This is the *aquarium*?" he remembers asking as they pulled into the parking lot. "All I can see are stores!")

In their now-classic book *Jocks and Nerds,* Richard Martin and Harold Koda try to simplify things. They argue that men's style, at its core, is an attempt to recreate certain societal roles. The authors actually break down the entire fashion cosmos into twelve "male identities." Besides Jock and Nerd, these include the Rebel, the Man About Town, the Cowboy, and the Dandy, among others. Each male—so the argument goes—selects an identity that's "most compelling because it is not enunciated but simply visually implied."

So it was that editors of this magazine, knowing my penchant for drab "visual implications," decided to perform a series of experiments on me. A few Fridays ago, they used me as a kind of icon palette—an Everymannequin, if you will. At first, I figured this would all be like that HBO program *The Best of Autopsy:* a grotesque exhibition no proper magazine would have

Photograph by Erin Patrice O'Brien.

Styling by Vincent Boucher. Hair and makeup by Scott Summers for Bradley Curry.

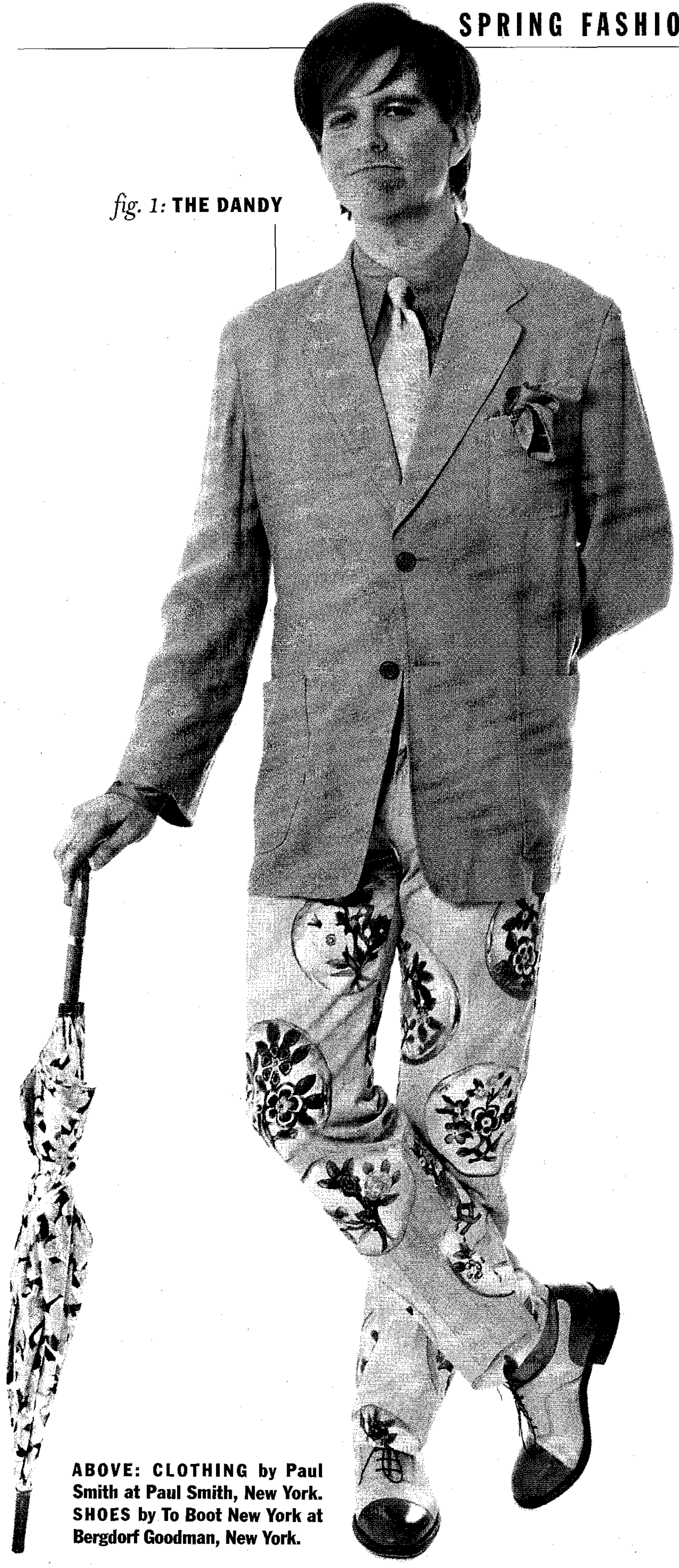


fig. 1: **THE DANDY**

ABOVE: CLOTHING by Paul Smith at Paul Smith, New York. SHOES by To Boot New York at Bergdorf Goodman, New York.

the nerve to publish. But in no time it became apparent that these people were serious. For five hours they swarmed me like Roman gypsies, a seething mass of smiles and paisley velvet and colors I'd never seen before. They'd say things like "We won't put you in anything that isn't *you,*" then cheerfully hold out a Stetson hat. In the end, I reacted like any other fashion-challenged grown-up. I kicked and I screamed. The grisly evidence of that afternoon can be seen to the left; HBO's *The Best of Autopsy* airs throughout this month.

One reason for my squeamishness, of course, is that fashion is code, a fact that was not revealed to me until my teens. On a fine summer day, my father, a conservative man, rebuked me for accidentally wearing my watch face-inward. *"That,"* he said, pointing a pale finger, "is a *gay signal."*

Mind you, this was in the seventies, when everyone was talking about style signifiers. Bandannas, as I soon learned, were a language unto themselves. Depending on which pocket they jutted out of, they could mean all sorts of things, from "I wish to be the passive recipient of your sexual attentions" to "Let us play a urination game in which my fluids rain down upon you." I was flummoxed: Clothes, which I'd come to regard as a shield against winter's chill, could *talk*? What had mine been blabbing about, and to whom? Had they been indiscreet?

Granted, coded chic is as old as chic itself. In 1300s France, for example, you could gauge a man's status by the length of his shoes. A prince's shoe could have a two-foot-long tip, while the lower-echelon rich were allowed one-footers. Commoners were afforded a scant six inches. The world was clear, systematized, ludicrous. Clothes were used to broadcast wealth.

Little has changed. Unless they're hinting about financial status, most American guys have little to say. We don't venture far enough from society's banal expectations to need any semaphore. Fashion, as an expressive faculty, atrophies. Ordinary Joes' clothes might try to relay messages like "I'm a bad-ass" or "I'm a sexual dynamo," but in most cases, the best they can manage is "I have purchased this ensemble."

IN THIS UNJUST WORLD, IT'S QUITE PROPER that many men occasionally find themselves ignorant and alienated. Fashion is their shadowland, a thicket of mohair and silk in which they have no natural defenses. Some men enlist the aid of girlfriends or fashion-savvy chums. Others show up at Armani one day and surrender to a complete-stranger salesperson; they throw money at the problem as one would throw meat at a rabid dog. An unhappy few sim-

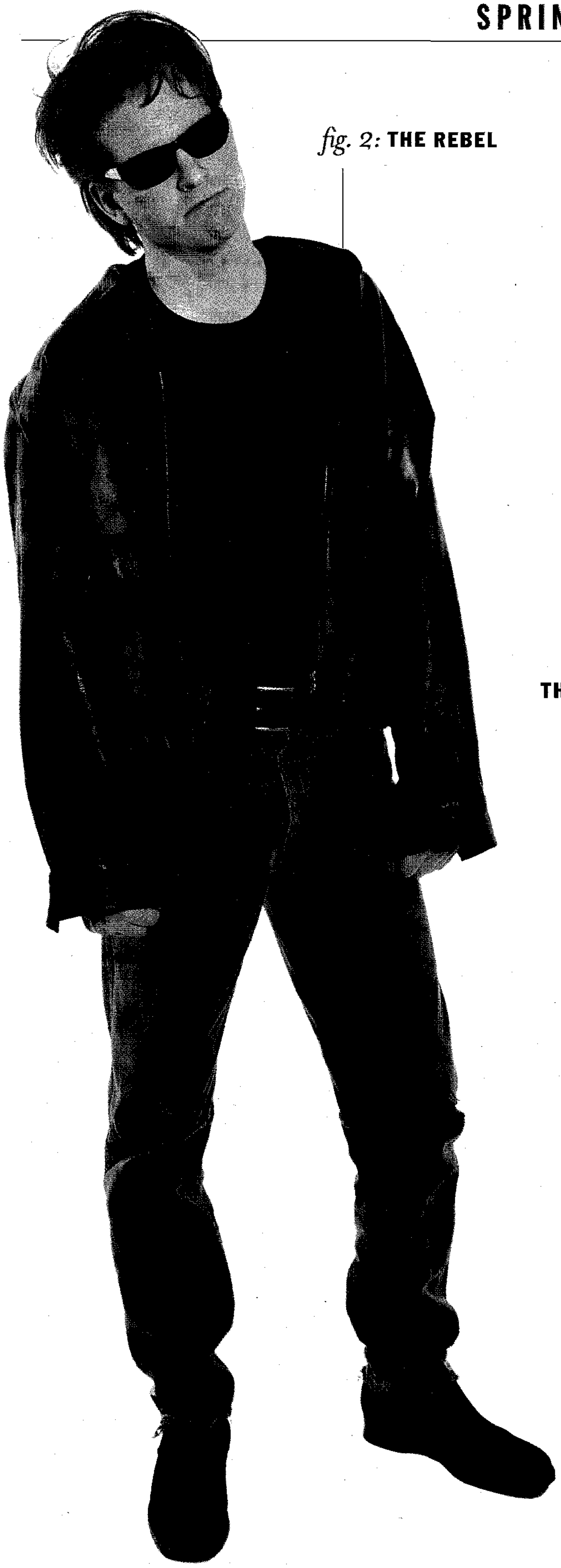


fig. 2: **THE REBEL**

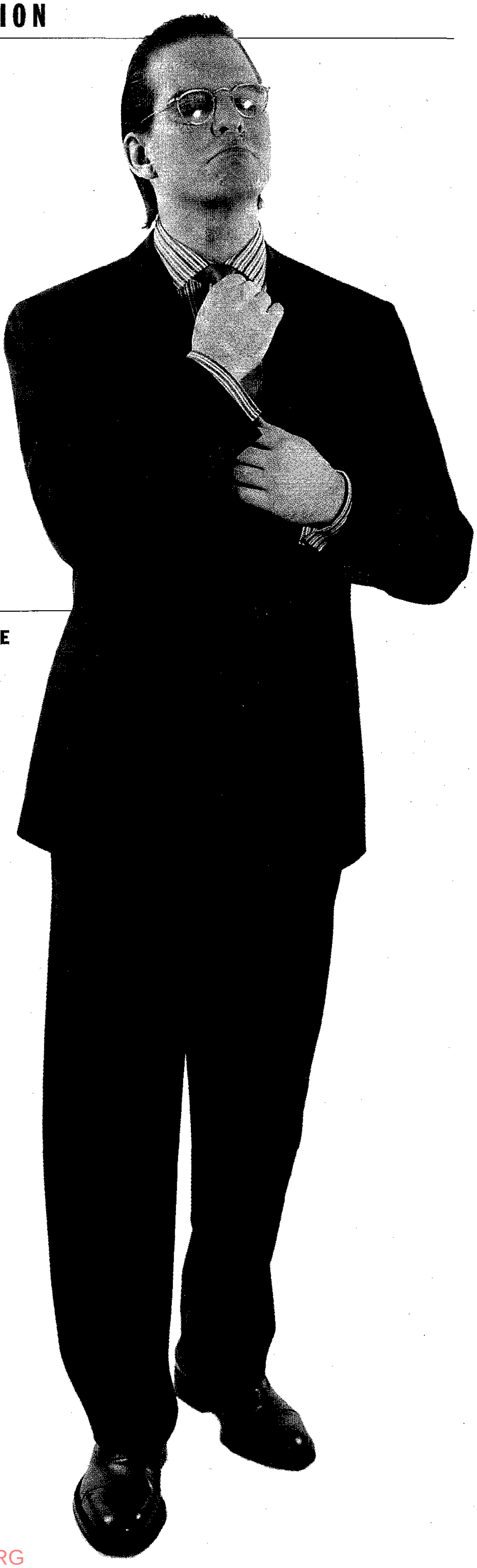


fig. 3: **THE EXECUTIVE**

ply imitate musicians and film stars, grabbing up any piece of fabric that reminds them of Robert De Niro, the Beatles, or, God have mercy, Garth Brooks.

My own clothing history has been a rather disgraceful affair. Oh, I had the straight guy's honeymoon: During childhood, exploiting my mother as a live-in stylist, I never lacked for suitable attire. Whether we were visiting somebody's deathbed or the county zoo, she knew exactly what to dress me in, and had the know-how to procure it.

But by the time adulthood rolled around, I was on my own. I sought refuge in a field of bland colors. My reasoning was this: We are, all of us, woodland creatures. Garish plumage is necessary only for those unfortunates who lack other means of attraction. Running out into the street and buying gaudy shirts, for example, is the act of a desperate man, a man without sophistication. That wasn't gonna happen to me.

From college onward, with that resolution in mind, I embarked on a journey into drabness that made H. R. Haldeman look like H. R. Pufnstuf. My wardrobe ranged from khaki to olive, beige, and tan, and all the way back to khaki. It was so dreary that the cruelest of my colleagues started calling me the Ground. "Here comes the Ground!" they'd call brightly as I arrived in the morning. "Hey, who left those spectacles on the Ground?"

Eventually, though, after frantic experimentation, I finally hit on a suitable outfit and never looked back. It was simple, understated, *classic:* pressed khakis, a white button-down shirt, a dark jacket, and English paddock boots with red socks.

Even from the scholarly standpoint of *Jocks and Nerds,* this uniform has it all. It playfully evokes every style icon Martin and Koda ever came up with. (With the exception of the Cowboy: I don't bother McCloud, and he doesn't bother me.) Khaki originated as the uniform of the Anglo-Indian army but has since accrued associations with the Hunter and Joe College. My oxford shirts actually mutate as I wear them, from the Man About Town (when freshly pressed) to the Worker (an hour later, when they're horribly rumpled). And for anyone lulled to sleep by the rest of the getup, there are always those red socks, just to prove I'm up to a bit of fun. That's the Rebel all out.

My beloved paddock boots, however, are the real *pièce de résistance.* Their equestrian roots evoke the paradigm of the Sportsman, while their whiff of sixties Chelsea puts me squarely in Dandy territory, a realm I never thought I'd live to see. Anyway, I now have empirical proof that these boots, which were for years a target of ridicule, are now trendy enough for the following name-drop. Cynthia Rowley saw me in uniform at a party a few weeks ago and actually borrowed my kickers for her men's-collection show on February 5. For this one shining moment, I count myself an honorary Dandy.

The danger with uniforms, of course, is that the slightest deviation from them attracts attention. If I dare to substitute a deep-blue Banana Republic shirt for one of my oxfords—and I have done so—my friends treat me as if I won't stop screaming. They ask "what the occasion is," or whether I'm whacked out on acid. Once, on a blue-shirt night, my old boss took me aside and jokingly asked if I was in some sort of trouble. Half jokingly.

And uniformity does carry a bit of historical baggage. Back in 1844, the NYPD actually went on strike in the belief that their proposed blue uniforms were signs of servitude. In the time since, by most accounts, men in uniforms have engaged in some pretty bad behavior.

That said, there's nothing wrong with uniforms if they fulfill a purely aesthetic function. As far as I know, there are not bands of men dressed like me roaming around the city and committing acts of violence upon honest folk. If I had my way, there would be a standard-issue outfit for those who wish to resign from fashion: an unaligned uniform. I think of a silk-lined, royal-blue ensemble—maybe a Salvation Army type of thing, but without all that drum noise. Guys like me could simply buy four outfits, one for each season. Just to keep everybody calm, uniform-wearers could be called Well Wishers, or the Good Companions, or something equally nonthreatening.

And code could be embraced by the mainstream at last. Using an array of bright stripes and badges, we could achieve a new and wondrous specificity: "I enjoy phrenology, water-skiing, and the poems of Stèphane Mallarmé." We could eradicate miscommunication, and bandannas, within our lifetime. ■

OPPOSITE PAGE, FAR LEFT: Leather JACKET and T-SHIRT at Agnès b. Homme. BOOTS by To Boot New York at Bergdorf Goodman.
NEAR LEFT: Clothing by Dunhill at Dunhill, New York. SHOES by To Boot New York at Bergdorf Goodman.

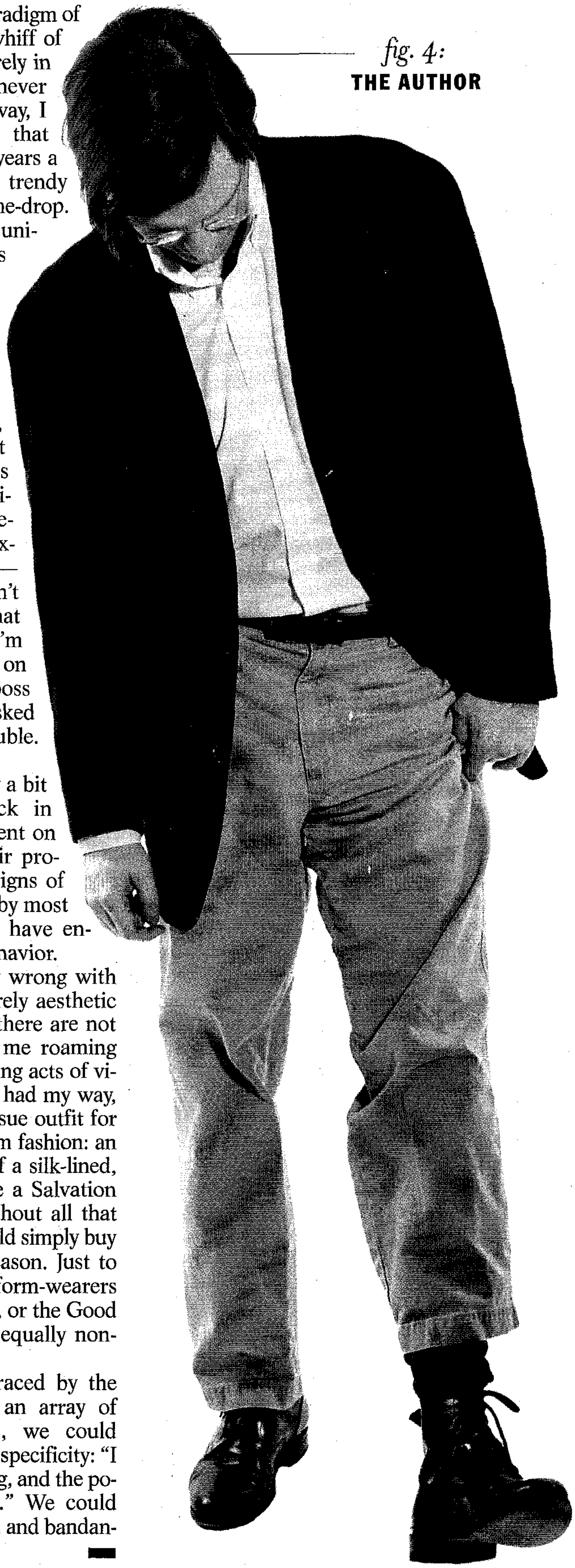


fig. 4:
THE AUTHOR

All You Can Pleat

What to do when the season's must-have item makes you look like a lascivious librarian?

BY PENELOPE GREEN

THERE ARE A LOT OF THINGS I DON'T understand about fashion (like why, for example, Stella McCartney's slip dresses are considered attractive, and what, exactly, a grown woman is supposed to *do* with a crinoline), but I think I understand the return of the pleated skirt, which is all about being pretty and feminine in an obvious way.

This spring, women are thrilled with the notion that they can look like girls again, delighted to see clothes they recognize in colors that are "easy" and sort of edible: pinks and lavenders and such. Which may explain the fever that has attended one particular example of the pleated skirt, a flirty number designed by Marc Jacobs in pale silk poplin.

You must have seen it. In the windows of Bergdorf's. On Kate Moss in *Harper's Bazaar.* In the pages of *New York* or on Shalom Harlow in *The New York Times Magazine* (which slyly called the skirt "the item most likely to launch a thousand shipments"). Mr. Jacobs's pleats rank No. 5 in *In Style* magazine's Hot 100 ("flirty and purty" was the ecstatic description). Through custom orders, the skirt, about $640, has already sold out at the Marc Jacobs boutique in SoHo. (Madonna snagged one; so did Nicole Kidman.)

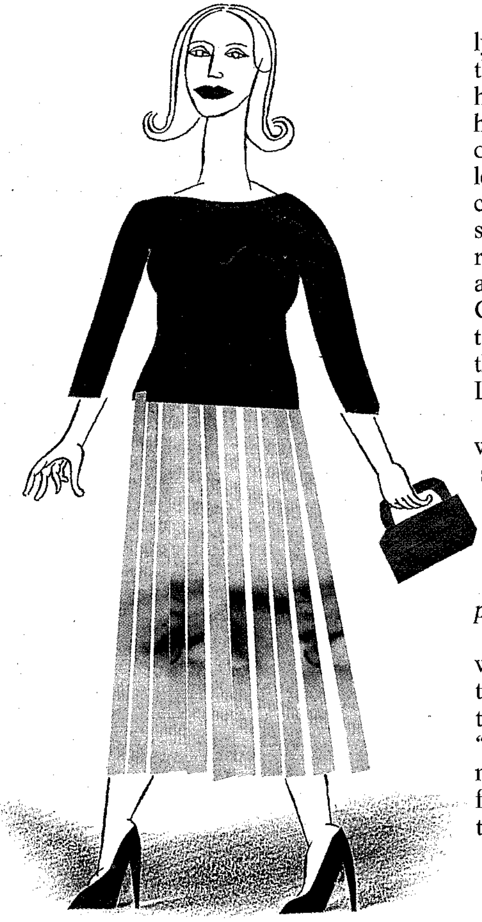
But—oh, Lord—this skirt does not look too nice on me. I am trying to be a sport and do the thing properly, by which I mean I am following Jacobs's menu of suggestions. He offers a silky see-through fuchsia-pink tank that is poked through with tiny holes like a football jersey (sounds awful, but it looks lovely) and shiny gray sling-back Barbie shoes with heel angles so acute that if they were any more so, they would cease to be heel and become sole. I'm trying to look pretty, trying to inhale some whiff of the chic I know haunts this skirt but is, maddeningly, eluding me.

"It's the length," says my friend Lynn. "The below-the-knee thing is impossible. I think in a weird way, pleats need to be short. Everything in life is proportion, and long pleats make a shape that the average bear just cannot wear." Lynn is nonetheless drawn to the whole Jacobs ethos, calling the package "gentle and sweet."

I think this is because pleated skirts resonate the way hats do. They are nostalgic in a nonspecific way, like some Nat King Cole songs can be, and they engender the same rush of emotion that a particularly hatlike hat does.

"I adore pleated skirts," enthuses Carrie Donovan, former fashion editor of *The New York Times Magazine,* now muse-spokeswoman for Old Navy. "They're flirty in the most proper kind of way, but the length now—I don't know. I was there in the fifties for that length, and I just think it's very aging. They only work to the knee, and then you want a tight top so you get that dégagé wrinkle over the tum, don't you think?"

My mother concurs. "Oh, I would never wear that length. It would be too draggy. Pleats are for short skirts. And a slight figure. You're too big," she concludes rather harshly.



My friend Karen is smart in her dress and fierce in her opinions. "The length? Maybe it's okay," she says. "My mother always said that pleats conceal a multitude of sins. The length? Who cares? If you have the right shoes, the trash-bucket shoes, then you are doing right by this skirt, this length. I think you have to ask yourself, what *is* the pleat?" She is barking at me now. "I'll tell you, it's a direct contradiction to all that sheer stuff last year, and all that leather, all that hugging. This isn't about hugging. There's modesty attached to pleats; what goes on underneath—that's private. And that's interesting."

I'm still interested. Jacobs's skirt is perfectly built. The pleats—sharp knife pleats—are stitched down to the hip, and then they descend accordion-like to the top of the calf. The signal is soft-sharp, girly and precise.

"Look," Kate Betts, the fashion-news director for *Vogue,* says rather ominously. "I think the average person is not only going to look odd in that skirt; she's going to look stupid." Betts goes on to explain that the only way to wear this pleat in this bizarre length is with "extremely trashy" shoes—"with Manolos"—and a sexy top. "Then you get that tension," she explains, "the dowdy, which is to say the length, and the sexy in one outfit."

I check the mirror. I'm wearing seriously trashy shoes and a completely see-through shirt with a black bra, but somehow the trash isn't playing so well. The heels crank my calves up, but the skirt cuts off the top bit of calf, which means that my leg has gone all triangular. Just terrible. The chest bit looks messy. Overall, I look like someone on the verge. I toss the shoes and rustle around in my closet: Platforms? (Why are these still here?) No. Flat muley things? Gack, no! Oxfords look okay. So does a button-down cashmere sweater—a dumpy, thrift-shop style, like freshman year at Sarah Lawrence. I'm starting to feel better.

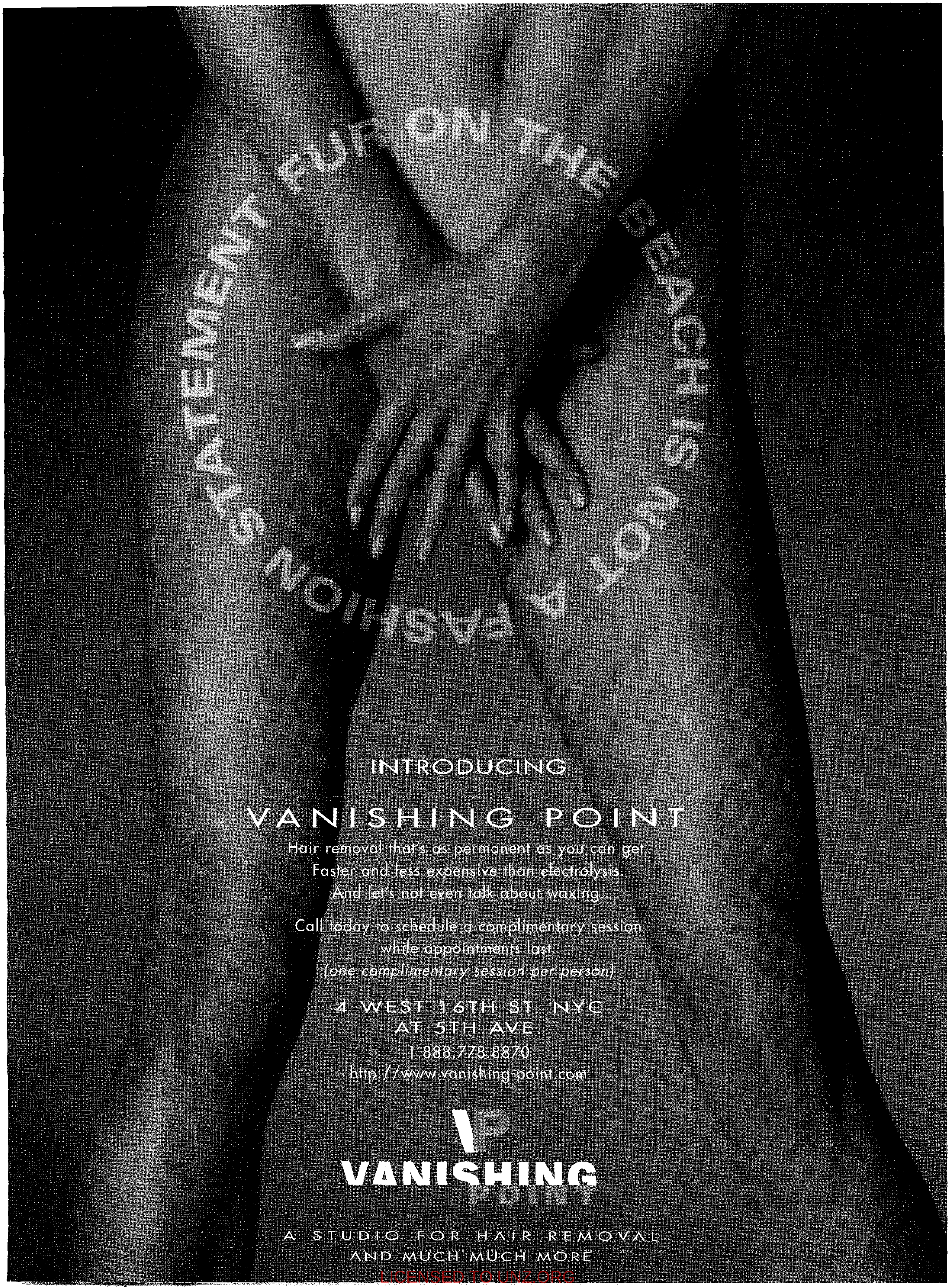
Betts allows that below the knee isn't so weird a length if you're into vintage, but she stresses that to go the vintage route—clunky shoes and a twin set—would defuse the "fashion" element. I drag my little cashmere sweater off, breathlessly.

Why, I ask Betts, is she so fond of this *particular* pleated skirt?

"What can I tell you? I'm a twisted, weird girl. I like dowdy. I like clumsy couture. It's like this: I have this obsession with the actress Romy Schneider," she explains. "Anyway, there's a scene in one of her movies when she's all done up in this perfect Chanel suit and just crawling across the floor. So do you *see?*"

I see. ∎

Illustration by Mathew Martin.


FUR ON THE BEACH IS NOT A FASHION STATEMENT

INTRODUCING

VANISHING POINT

Hair removal that's as permanent as you can get.
Faster and less expensive than electrolysis.
And let's not even talk about waxing.

Call today to schedule a complimentary session
while appointments last.
(one complimentary session per person)

4 WEST 16TH ST. NYC
AT 5TH AVE.
1.888.778.8870
http://www.vanishing-point.com

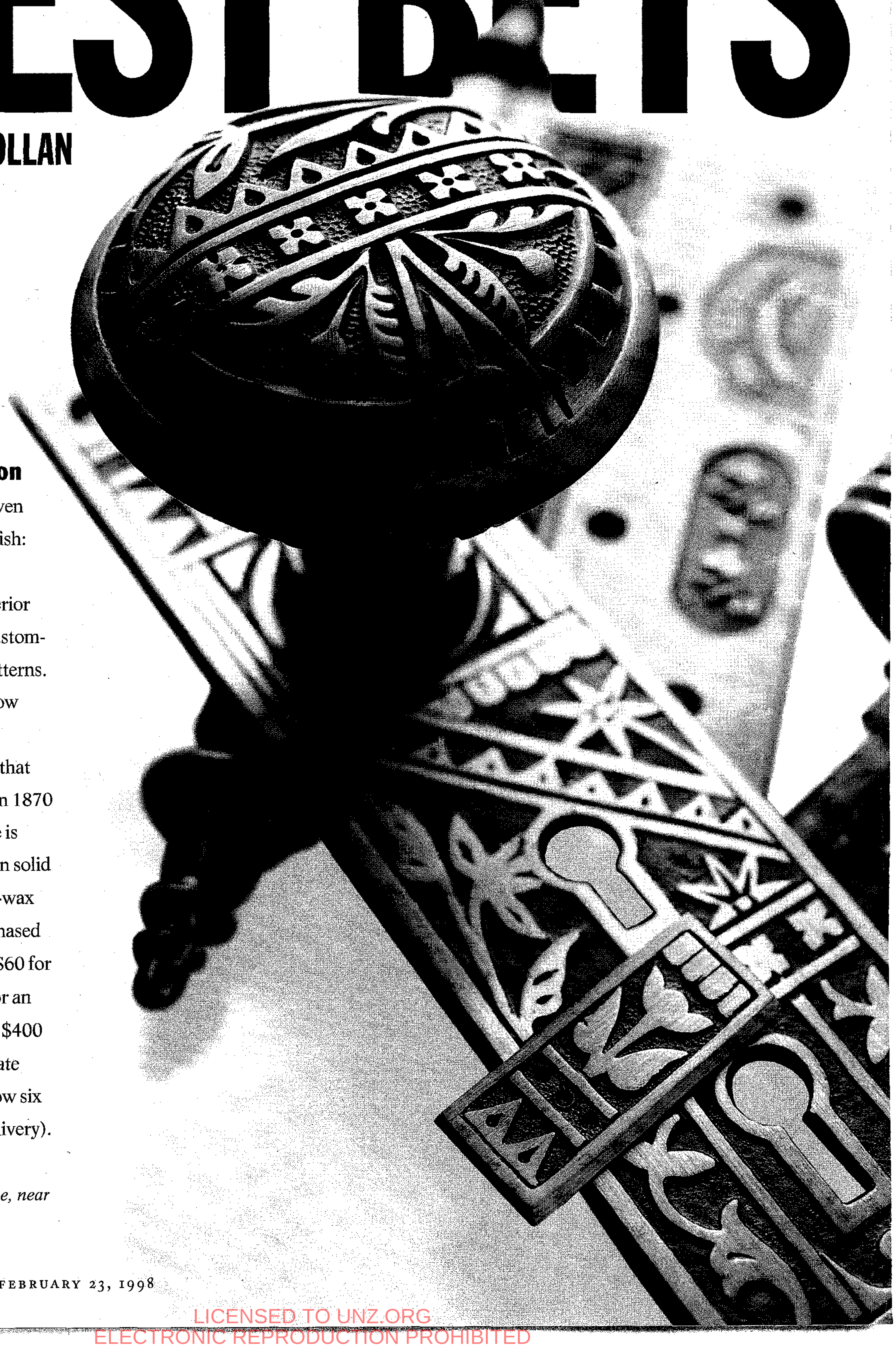
VP
VANISHING
POINT

A STUDIO FOR HAIR REMOVAL
AND MUCH MUCH MORE

The best of all possible things to buy, see, and do in the best of all possible cities

BEST BETS

BY CORKY POLLAN

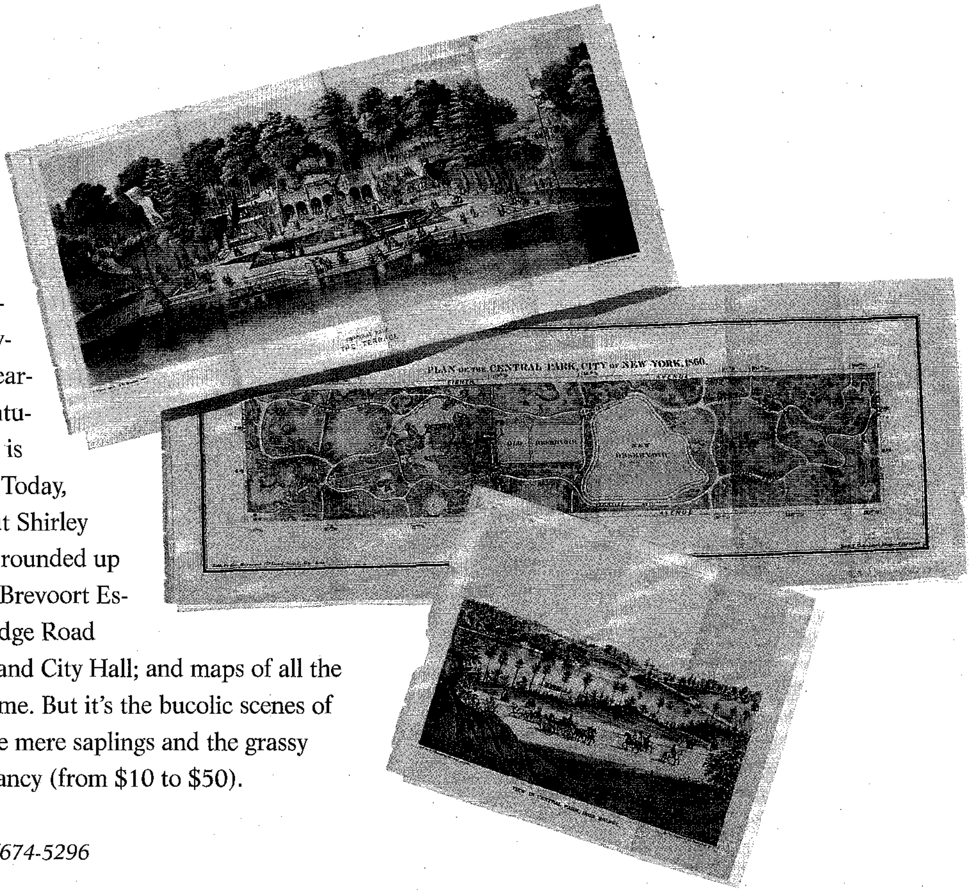


Knob to Tradition

In Victorian homes even the hardware was lavish: From the exterior doorknobs to the interior sash lifts, it was all custom-made in matching patterns. Simon's Hardware now has reproductions of decorative hardware that was designed between 1870 and 1885. Each piece is drawn by hand, cast in solid bronze using the lost-wax process, then hand-chased and -polished (from $60 for a key plate to $160 for an exterior doorknob to $400 for a cylinder-lock plate with thumb turn; allow six to eight weeks for delivery). SIMON'S HARDWARE & BATH/*421 Third Avenue, near 29th Street/532-9220*

Photographs: clockwise from left: Steve Wisbauer; Joshua McHugh; Kenneth Chen.

Heart of the City



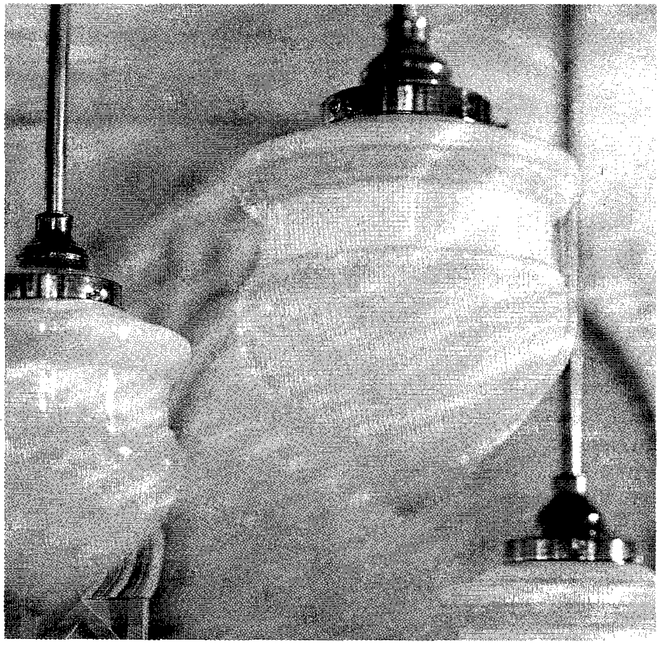
As clerk of the Common Council from 1845 to 1868, David Thomas Valentine dug through the dingy records of the past and managed to unearth nearly every painting, print, drawing, and map of New York—from the earliest to those of the mid-nineteenth century—which he then reproduced in what is now known as the Valentine Manuals. Today, these rare manuals are hard to find, but Shirley Solomon of Pageant Book & Print has rounded up a vast collection. She has prints of the Brevoort Estate and the old Ferry House, Kingsbridge Road and Harlem Lane; views of Broadway and City Hall; and maps of all the public squares and city parks of that time. But it's the bucolic scenes of Central Park—so new that the trees are mere saplings and the grassy knolls deserted—that caught our fancy (from $10 to $50).

PAGEANT BOOK & PRINT SHOP/
114 West Houston Street/674-5296

Golden Globes

Voguish interior designers and hip homebodies come to Remains, the architectural-antiques emporium, for vintage lighting of serious pedigree. Now owner David Calligeros has added new temptations: splendid hanging lights that combine his twin passions, globes and copper. The globes are circa 1910 and hail from Kansas City; the copper hardware is a mix of old and new ($275 to $875).

REMAINS/*19 West 24th Street/675-8051*



SALES & BARGAINS ONDINE COHANE

It's All About Options

Big sale, small sale, *we have it covered: From the huge Barneys warehouse to Meghan Kinney's intimate East Village studio* **(complete with cat).**

THE EMERALD PLANET SERVES UP FOOD that's good for your bod. Now it's doing right by the community too. Bring in a coat for the spring drive (it will go to a local charity) and receive a wrap or tasty smoothie free of charge. Everyone benefits. *The Emerald Planet, 2 Great Jones St. (353-9727); A.E., M.C., V.; Mon.–Fri. 9 a.m.–10 p.m., Sat. noon–10, Sun. noon–8; through 3/31.*

Bring It On

BARNEYS LOVERS TAKE NOTE (IF YOU'RE A true fan, you probably already know about this)—the legendary biannual warehouse sale is coming up, with 50 to 70 percent off retail prices. Buy a $10 ticket to the preview night to get first dibs; proceeds go to Bailey House (a not-for-profit organization that provides housing and supportive services for people with AIDS). Preview benefit is February 18. *Barneys New York Warehouse, 225 W. 17th St. (for tickets to preview, call 633-2500); A.E., M.C., V.; preview Wed. 6–9 p.m., Mon.–Fri. 8 a.m.–10 p.m., Sat.–Sun. 9–9; 2/18, 2/19–3/1.*

Coffee Breaks

D'AMICO, ON COURT STREET, IS one of the gems of the family-owned Italian-speciality stores that dot Carroll Gardens. Though Manhattanites are encouraged to take the F train out there for some neighborhood charm, D'Amico does ship all of its delicious roasted coffees free of charge during the sale. Among the three-pound sets: light roast (includes Sumatra, Costa Rica, and house blend), was $21.27, now $17; dark roast (includes Viennese, French Kenya, and espresso house blend),was $19.13, now $16.27; decaf (includes Colombian light, Copenhagen, and Mocha-Java), was $26.87, now $22.84. *D'Amico Foods, 309 Court St.; A.E., M.C., V., checks accepted; Mon.–Sat. 8–7; through 2/28.*

Kinney & Kitty & Co.

JUST TO MEET MEGHAN KINNEY AND HER cat, Boo, is good enough reason to drop into their cozy East Village shop. But her clothes are the reason to drop some cash. At her sale: wool-jersey V-neck dresses, were $150, now $90; mohair coats, were $350, now $150; spring and summer separates from last season, were $110, now $50. *Meghan Kinney Studio, 312 E. 9th St. (260-6329); M.C., V.; Tues.–Sun. 1–8; 2/16–2/28.*

Show's Up

FOR THOSE FASHIONABLE SORTS WHO KNOW what's what and who's who but don't have the finances to act on their smarts, Showroom Seven's sample sales always hand over high-end items at wholesale prices and below. Designers include: Ghost, Whistles, Amaya Arzuaga, Lianne Barnes, and Eva Branca. *Showroom Seven, 498 Seventh Ave., nr. 36th St., twenty-fourth floor (643-4810); A.E., M.C., V.; Mon.–Fri. 10–7; 2/17–2/27.*

Think green: Donate your old coats to Emerald Planet's clothing drive.

DO NOT PHONE: ***Send suggestions to Ondine Cohane, New York*** **Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.**

Name Brands

AT JOËL NAME—A *TRÈS CHIC* SOHO EYEglasses purveyor—designs by Armani, Cynthia Rowley, François Pinton, and Persol, among others, are going on sale. For example: Calvin Klein sunglasses, were $220, now $175; Midori prescription glasses, were $260, now $200. *Joël Name, 65 W. Houston St. (777-5888); A.E., M.C., V.; Mon.–Fri. 11–7, Sat. till 6, Sun. noon–5; 2/22–2/28.*

Armoired Guard

LOOKING FOR AN ARMOIRE? SCHRAGER FURniture has accrued three years' worth of floor samples and is selling them off. Indonesian-style pine armoire, was $1,295, now $865; "big door" pine armoire, was $1,000, now $699; multipurpose armoire, was $1,895, now $1,050; Mexican two-door armoire, was $1,395, now $750; honey-pine armoire with wax finish, was $1,250, now $640. *Schrager Furniture, 1624 First Ave., nr. 84th St. (879-0400); A.E., M.C., V., checks; Mon., Wed., Fri. 10–8; Tues., Thurs., Sat. till 6; 2/16–2/28.*

African Kings

WHEN THE FOLKS AT BAMBOULA said their home accessories are all made in and shipped directly from Africa, they weren't kidding. When we stopped by, huge containers of stuff had just arrived from overseas. At its loft sale: mask candleholder, was $30, now $12; mirrors, were $18–$30, now $9–$15; masks, were $65–$85, now $30–$45. *Bamboula, 147 W. 25th St.; A.E., M.C., V.; Fri.–Wed. 11–5, Thurs. till 7; 2/16–2/22.* ■

Photograph by Bernd Auers.

chocolate $11.99
chemise $16.99
fashion and party goods. for the store nearest you call 1.800.800.8800
TARGET

Grace Notes

In 'Mrs. Dalloway,' Vanessa Redgrave plays a woman of means whose internal voices are far more rebellious than a polished exterior suggests.

Larger than life: Vanessa Redgrave in the title role of Virginia Woolf's *Mrs. Dalloway.*

IN **Mrs. Dalloway,** THE ACCOMPLISHED BUT SLIGHTLY tedious adaptation of Virginia Woolf's great novel, Vanessa Redgrave displays again the devastating gentleness familiar from her performance in *Howards End.* In that movie, Redgrave appeared briefly as the dying Mrs. Wilcox, a beautiful, unselfish woman—and an emanation of the purest sympathy. With only a few lines of dialogue, Redgrave suggested fathomless spiritual depths. Her vagueness was dominating, almost imperial—a ruminative grandeur that would have made sentiment of any overt kind, expressed in her presence, impossibly vulgar. Vanessa Redgrave has always possessed a genius for doubleness. Tall and broad-shouldered, with long arms and enormous hands, she is, God knows, a very palpable physical object. Big as life (bigger, really), she stands, or lies, before us, and yet she often seems lodged somewhere else at the same time, far away and lost in communion with gods too intimate for public scrutiny.

The doubleness becomes explicit right at the beginning of *Mrs. Dalloway*. Walking down a London street on a beautiful June day in 1923, Clarissa Dalloway feels herself to be nothing, a mere nobody—and at the same time, she registers with delight every element of sunshine, the movement of traffic and the passersby, the glitter of shops. This prosperous woman—married to a member of Parliament—is preparing for her annual party. Obsessed with silverware and flowers, Mrs. Dalloway nevertheless lives in a spiritual realm. She is not without faults, but she is great in empathy and alertness, and Redgrave, capturing her formal gravity, speaks slowly but without pomp. The public words are entirely conventional, the internal monologues (which we also hear) vivid and rebellious. In the hours before the party, Mrs. Dalloway reviews her life, casting back 30 years to easy summer days at her family's country estate, where, as a young woman, she rejected a demanding, puppyish suitor, Peter Walsh, in favor of the more stable and successful Richard Dalloway. Did she marry the right man? Just home from India, Peter (Michael Kitchen) shows up on the day of the party, and we can see that he's still charming and boyish, still ardent, but also unfinished in some way, a failure.

Now, it has been much noted that Virginia Woolf's heroines are not bold and intellectually distinguished like herself but gracious mothers and housewives, women who preside over personal relationships and marshal the silverware. Years earlier, young Peter had taunted Clarissa with her fears, and he was right about her—and also wrong. She has become something more than a public man's hostess-wife, and the movie is devoted to the something more—the imaginative sympathy within the heroine that holds life together. Written by actress Eileen Atkins, who has adapted a number of Virginia Woolf's works for the theater, and directed by Marleen Gorris, the Dutch filmmaker who won an Oscar for *Antonia's Line,* this is a movie made with poise and distinction.

All day long, Clarissa Dalloway thinks of her disappointments, her fears, her jealousies, and she vibrates in unconscious sympathy with a man she never meets—a shell-shocked and increasingly suicidal war veteran (Rupert Graves) whose troubles she will first hear about that night, right in the middle of her party. The movie has no plot in the ordinary sense, but as Mrs. Dalloway, grief-stricken, takes a momentary break from the swirl of polite social chatter, the elements of past and present, mediocrity and success, death and life, all come together in her head. Has she led a good and worthwhile life or not? The movie offers its judgment.

In the early scenes in the streets and in St. James's Park, as the forlorn war hero and his wife try to get through the day, Gorris jumps freely but coherently from minute observation of street life to lyrical fancy. *Mrs. Dalloway* flatters the movie audience with its high, quivering delicacy, its clear-eyed sensitivity. I wish, however, that Gorris did not stage social meetings so stiffly. These people are all from the same class and share the same assumptions; they are knowing, perhaps witty, yet they nev-

Photograph courtesy of First Look Pictures.

special
anniversary
issue

Celebrate three decades of provocative journalism

NEW YORK

issue date **4/6/98** on sale **3/30/98** ad close **3/16/98**

Test drive a Jaguar at your nearest dealer.

KINGS JAGUAR INC.
2875 Coney Island Avenue
Brooklyn, NY

WHITE PLAINS JAGUAR
258 E. Main St., Route 119
Elmsford, NY

SOVEREIGN JAGUAR LTD.
45 Nelson Avenue
Hicksville, NY

SPORTIQUE MOTORS LTD.
1249 E. Jericho Turnpike
Huntington, NY

HEMPSTEAD AUTO CO., INC.
185 Main Street
Hempstead, NY

MAIN AUTO SALES, INC.
134 Main Street
Madison, NJ

MONTCLAIR JAGUAR
654 Bloomfield Avenue
Montclair, NJ

BERGEN JAGUAR
666 Route 17 North
Paramus, NJ

JAGUAR DARIEN
1335 Post Road at Exit 11
Connecticut Turnpike, Darien, CT

RAY CATENA JAGUAR
920 Route 1
Edison, NJ

NORTH HEMPSTEAD JAGUAR
732 Northern Blvd.
Great Neck, NY

MANHATTAN JAGUAR/NYC
787 11th Ave. at 55th St.
New York, NY

JAGUAR
A new breed of Jaguar

er seem at ease with one another. The stiffness may be intentional, a way of highlighting the difference between conventional surface and seething interior, but Gorris bores us with punctilious ceremony. She seems to be observing this society from another planet. Anyway, an emphasis on social behavior misses part of the point.

Virginia Woolf's habit of running freely from past to present has been called cinematic, but that is a naïve description of a very complex method. Woolf may have been influenced by the cinema, but she creates perhaps the most densely woven web of allusion, memory, and observation in English prose. She doesn't simply mix two time frames; she melds everything together in long passages of ecstatically heightened consciousness. This rich mental atmosphere—thick, bounding, grave yet playful—cannot be recaptured on film; anyone who tried it would simply get visual hash. The movie doesn't offer hash; it is well ordered, beautiful, and clear. But it does what movies do, not what Virginia Woolf does. The filmmakers' rather simple flashbacks to Clarissa's youth (and this stuff is staged much more affectionately than the grown-up social scenes) are not very different formally from such sequences in dozens of other movies. When the poor war hero falls into delusion, we see a very literal spectacle of blown-up bodies; Atkins and Gorris thereby lose one of the central points of the book—that the shell-shocked veteran responds to nature and the world as the alert Mrs. Dalloway does (that's what connects them), but whereas she sees joyous beauty, he receives a riot of sensuous impressions that overwhelms and defeats him. The book is endlessly subtle, the movie refined but rather obvious.

Mrs. Dalloway is at its most inventive, and most Woolfian, when Redgrave is front and center, behaving with elaborate social grace and thinking very different things to herself. Just hearing Redgrave pronounce the word "dis-*ahs*-ter" (her appraisal of her own party) is reason enough to see the movie. In any case, I can't imagine any other actress large enough (in every sense) to hold together this plotless story. Redgrave makes the heroine all of a piece—timid, conventional, but alive to every breeze of consciousness.

I WAS MOVED AS WELL AS ENTERTAINED BY Robert Altman's work in **The Gingerbread Man.** Here is the crankiest, most iconoclastic American director of the past 30 years—the sore and proud survivor of many victories, many defeats—devoting himself quite selflessly and effectively to telling an old-fashioned story. *The Gingerbread Man,* based on a John Grisham yarn that was fleshed out by Al Hayes, is an example of neo-*noir* (southern, or moss-hung, division). In Savannah, a hotshot criminal lawyer, Rick Magruder (Kenneth Branagh), falls for a neurotic and very available young woman (Embeth Davidtz) and undertakes to protect her from the aggressions of her crazy old father (Robert Duvall). Magruder thinks he knows all the angles; part of the pleasure of the movie lies in watching this cocky but likable man get himself bogged down in an intrigue thicker than mulligatawny soup. Altman lays aside his usual strategy of mixing a variety of narrative strands; he forgoes his chattering, overlapping profusion; instead, he sticks to a single, complex narrative, driving it ahead furiously through many ambiguities and mysteries, pushing the actors in and out of the most relentless tropical storm in the history of the movies (the outtakes must be full of sneezes).

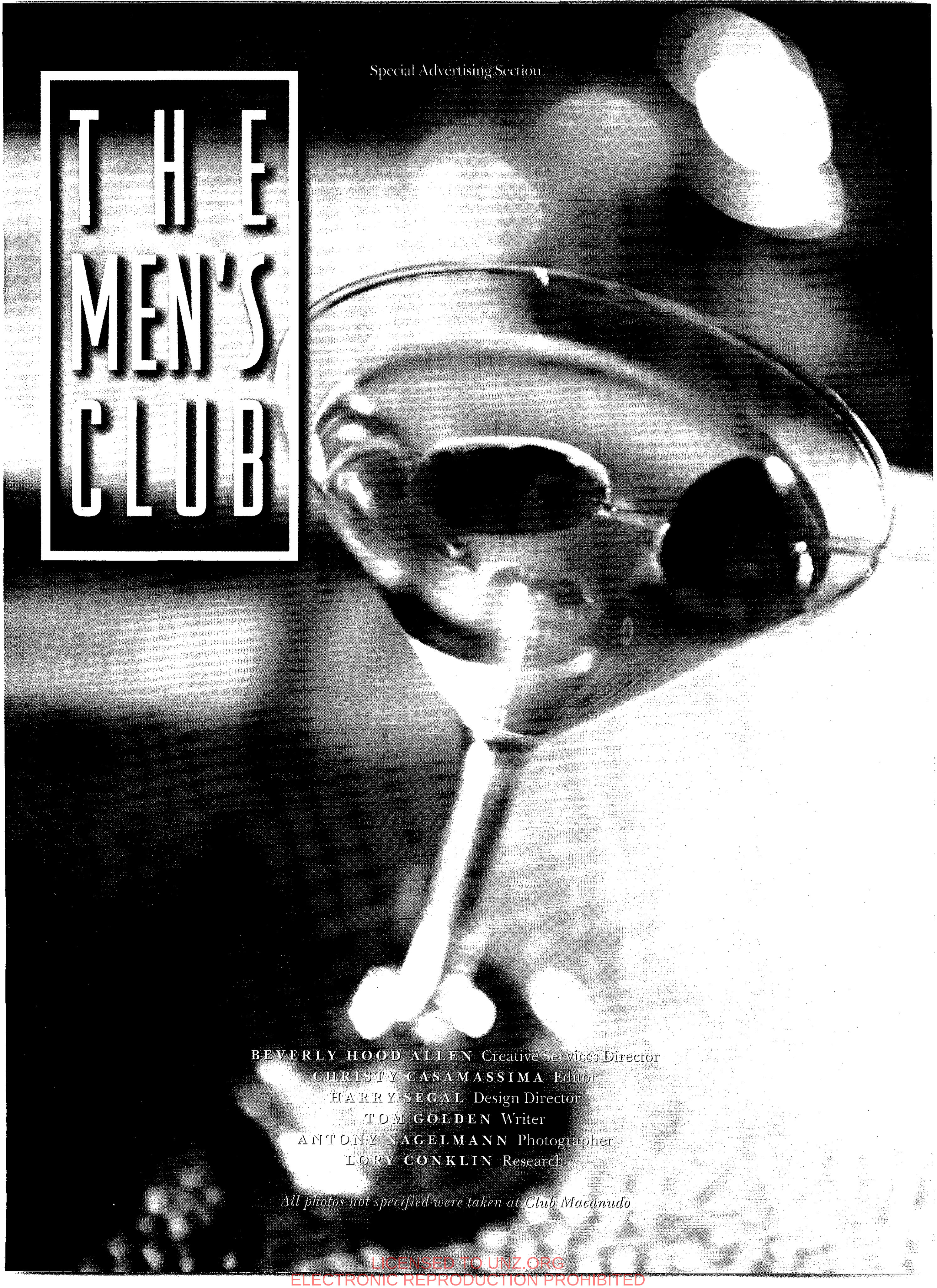
There is, I hasten to add, a great deal of Altman's characteristic observation and humor in the background: The law-office scenes are rich with innuendo and flirtation, and the crazy old man is surrounded by a gaggle of bearded loonies who cackle with glee over his various outrages. Still, despite these divertissements, the movie forges ahead on the conventional strengths of script, acting, and atmosphere. At the risk of impiety, I can't help wondering if Altman might not have made a greater number of good movies if he had determined to become not an artist but a commercial director; the man has a real gift for conventional storytelling, and the result of its full exercise is something like unmitigated pleasure.

Grisham's story is a legal-world variant of the kind of classic forties stuff in which a smart guy falls for a screwed-up broad and turns into a rueful sap (the late Robert Mitchum would have played the role with heavy-lidded authority 50 years ago). It is saved from cliché by the way virtue and vice have become, in the character of the lawyer, inseparable; Magruder is trapped by decency as well as by greed and lust, by his professional victories as well as by his personal recklessness. Kenneth Branagh slips into the accent and persona of this fast-talking Georgia shyster without the slightest strain. He's quick, amusing, a man whose attention flickers like a water bug across the surface of a hundred calculations. In the past, everything has always gone easily for Magruder, and his ease leads him into folly. As the character, losing his grip, reaches the rock bottom of despair, Branagh, shocked, becomes more and more interesting, and he's surrounded by strong actors in support, including Robert Downey Jr. and Robert Duvall, whom Altman has cast with malicious accuracy as, respectively, a dissipated private eye and a vicious old son of a bitch. ■

David Denby's 1998 reviews are available at **newyorkmag.com,** *along with movie news, a schedule of upcoming openings, and more.*

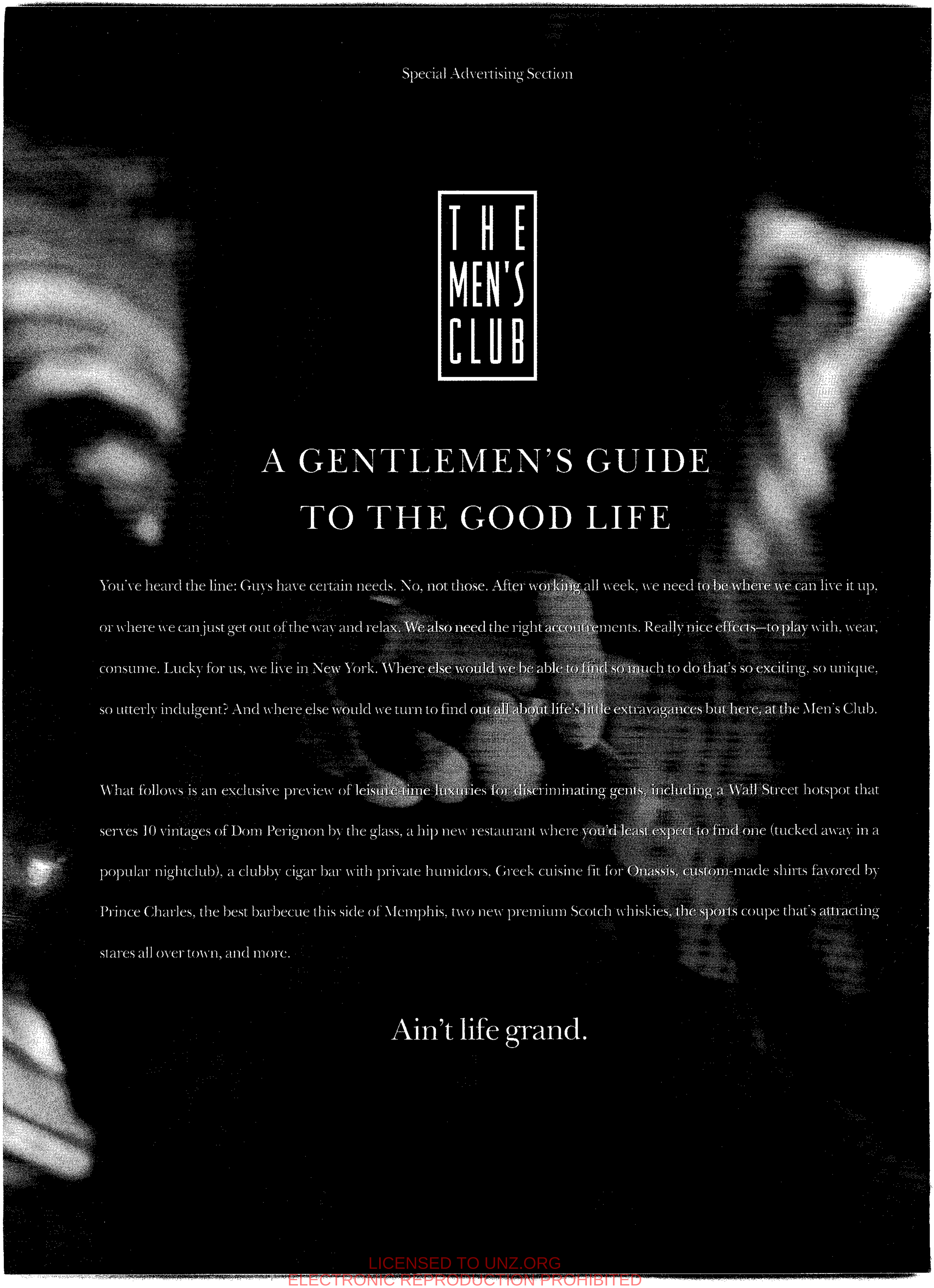
Special Advertising Section

THE MEN'S CLUB



BEVERLY HOOD ALLEN Creative Services Director
CHRISTY CASAMASSIMA Editor
HARRY SEGAL Design Director
TOM GOLDEN Writer
ANTONY NAGELMANN Photographer
LORY CONKLIN Research

All photos not specified were taken at Club Macanudo



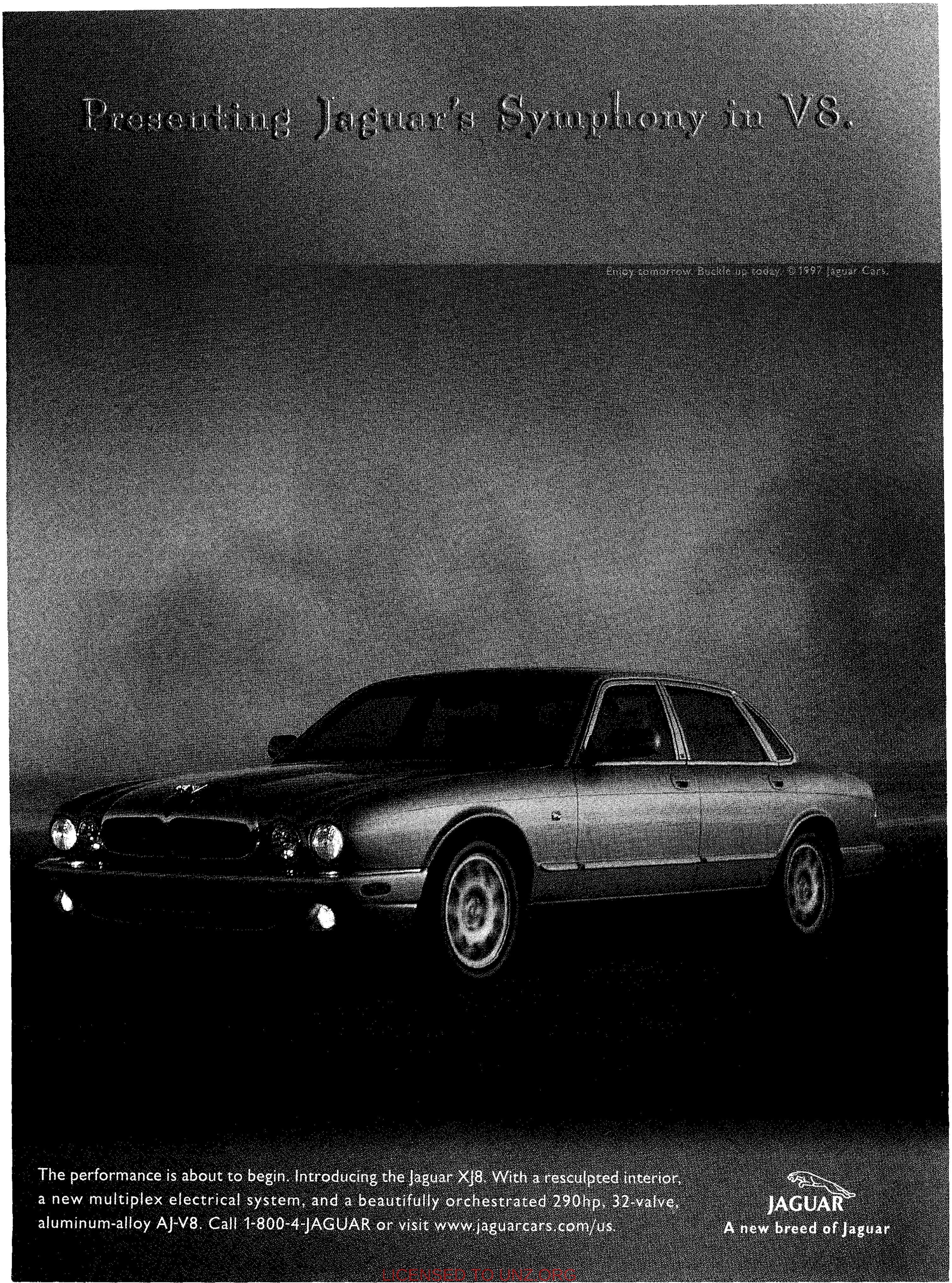
THE
MEN'S
CLUB

A GENTLEMEN'S GUIDE TO THE GOOD LIFE

You've heard the line: Guys have certain needs. No, not those. After working all week, we need to be where we can live it up, or where we can just get out of the way and relax. We also need the right accoutrements. Really nice effects—to play with, wear, consume. Lucky for us, we live in New York. Where else would we be able to find so much to do that's so exciting, so unique, so utterly indulgent? And where else would we turn to find out all about life's little extravagances but here, at the Men's Club.

What follows is an exclusive preview of leisure-time luxuries for discriminating gents, including a Wall Street hotspot that serves 10 vintages of Dom Perignon by the glass, a hip new restaurant where you'd least expect to find one (tucked away in a popular nightclub), a clubby cigar bar with private humidors, Greek cuisine fit for Onassis, custom-made shirts favored by Prince Charles, the best barbecue this side of Memphis, two new premium Scotch whiskies, the sports coupe that's attracting stares all over town, and more.

Ain't life grand.



Presenting Jaguar's Symphony in V8.

Enjoy tomorrow. Buckle up today. ©1997 Jaguar Cars.

The performance is about to begin. Introducing the Jaguar XJ8. With a resculpted interior, a new multiplex electrical system, and a beautifully orchestrated 290hp, 32-valve, aluminum-alloy AJ-V8. Call 1-800-4-JAGUAR or visit www.jaguarcars.com/us.

JAGUAR

A new breed of Jaguar

The '80s-style power lunch is alive and well at the **Wall Street Club** (70 Broad St., 3rd Floor; 797-9500). The sleek 20-table dining room on the third floor of the Wall Street Kitchen and Bar opened in mid-January and is already the table-hopping site to see and be seen among the Wall Street moguls in '98. The walls are covered with Champagne-hued suede. The handmade Italian chairs feature plush black velvet seats and molded wood. For cozy groups, there is a snug eight-man alcove lined with original Hurrell movie star portraits. The modern American menu features ravioli filled with comte cheese, pan-roasted oysters in light curried chowder, bacon-wrapped trout stuffed with spinach, and grilled filet mignon with twice-baked potato. And if price is truly no object, this is the only place in the country offering 10 vintages of Dom Perignon served by the glass ($25-$110). To the good life!

WALL STREET CLUB

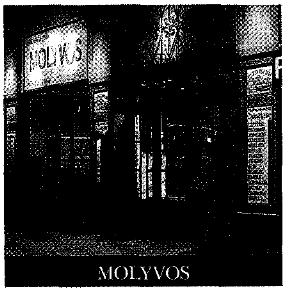
The January 14 opening of the new **China Club** (268 West 47th St.; 398-3800) drew Michael Douglas, Keith Hernandez, Mick Fleetwood, the Spice girls—one very festive assemblage. A funk band had the dance club rocking three-deep at the 36' oval bar. Meanwhile, downstairs, the posh restaurant **C^2** opened as an oasis of fine dining where chef Eban Ross has created an imaginative, wholly original menu that includes a Manila clam martini with coconut curry, char sui barbecued ribs, crusted loin of sushi tuna, and skillet seared diver scallops. Ross' signature dessert (he's also C^2's pastry chef) is the Study in Chocolate-crispy chocolate truffle, chocolate hazelnut bar, and warm chocolate Bundt cake with mocha ice cream. C^2 opens at 5 p.m. for the pre-theater crowd. Diners can take advantage of a complimentary pass to return to the China Club after the show or simply venture upstairs after dinner—if you're not too full to boogie.

CHINA CLUB

After 16 years building its barbecue legend on Spring Street in SoHo, **Tennessee Mountain** opened a Times Square outpost (121 West 45th St.; 869-4545) last November. This big-city version of a southern roadhouse is a wide-open, two-story layout with a blazing, room-heating stove, spacious wooden booths, and non-stop blues and country music playing in the background. New York's best barbecue is the main attraction. The rib sampler plate serves up meaty beef ribs, baby-backs, and two types of pork-dry-rubbed slow-smoked and St. Louis-style. There's seafood too. Crab cakes, Cajun shrimp, and catfish. This two-fisted menu even manages to include vegetarian specialties like chili, a garden veggie burger, and tasty side dishes like collard greens and garlic mashed potatoes.

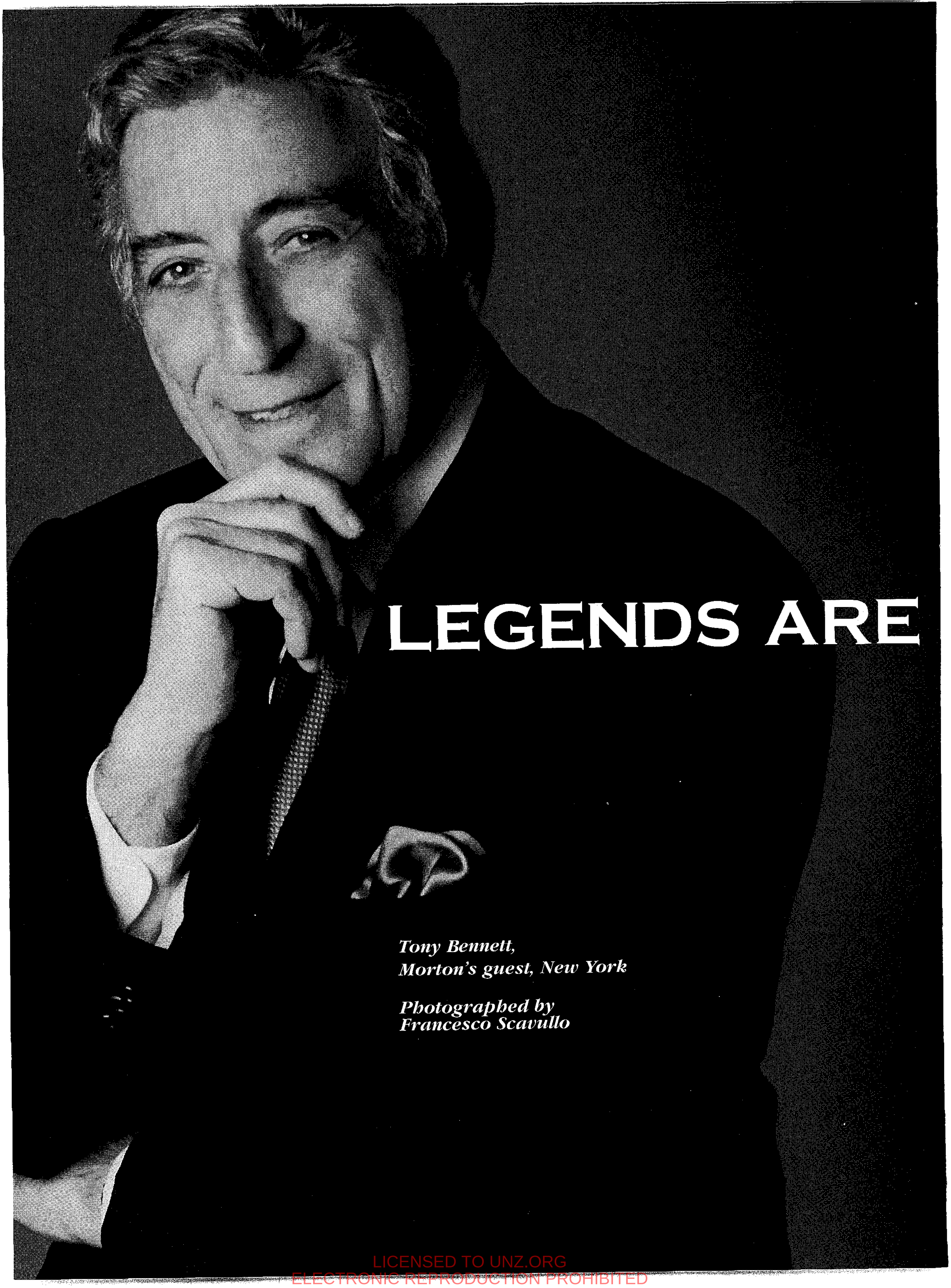
TENNESSEE MOUNTAIN
TENNESSEE MOUNTAIN

Chef Jim Botsacos spent three weeks traveling in Greece with cookbook author Aglaia Kremezi—visiting her friends, cooking in their homes—to prepare his menu for **Molyvos** (871 Seventh Ave.; 582-7500). The happy result is home cooking refined to a superior degree, served in a large, airy space that's as cheerful and lively as a Greek taverna. A handsome place with walls and pillars sponged to look as though they've been painted and repainted over the years. The menu is large, as are the portions, and dining at Molyvos requires careful pacing. You could make a meal of the mezedes, the intensely flavored little tasting portions presented as you begin. But move on to such specialties as grilled baby octopus, wood-grilled whole fish, braised lamb shanks, and lemon and garlic roasted chicken. Desserts include baklava that's rolled rather than layered, the refreshing grape must pudding, and the surprising spoon sweets—seasonal fruits candied in preserves.



MOLYVOS

Bonaparte N
CHIVAS REGAL
12
PREMIUM SCOTCH WHISKY
Enjoy It responsibly
YOU EITHER HAVE It OR YOU DON'T


LEGENDS ARE

Tony Bennett,
Morton's guest, New York

Photographed by
Francesco Scavullo

LARGER THAN LIFE.

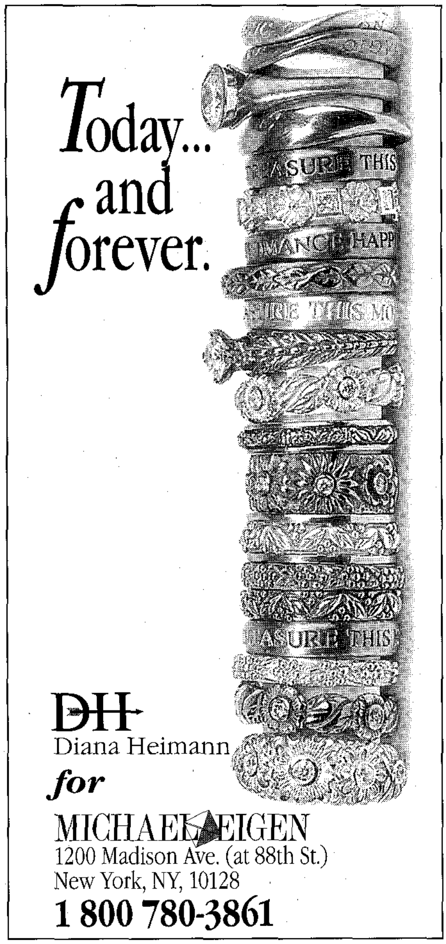
MORTON'S
OF CHICAGO

THE LEGEND
THE STEAKHOUSE

Exclusively USDA Prime Aged Beef
Exceptional Wines
Private Boardroom Dining

NEW YORK
MIDTOWN · WALL STREET

OPENING SOON
IN STAMFORD


Today... and forever.

DH
Diana Heimann
for
MICHAEL EIGEN
1200 Madison Ave. (at 88th St.)
New York, NY, 10128
1 800 780-3861

Photo:Abe Frajndlich

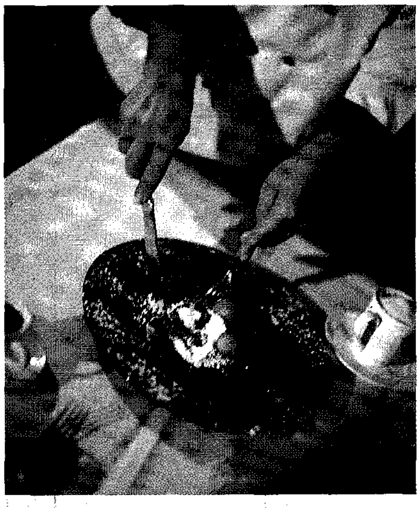
Cello Music & Film Systems

41 East 62nd Street
New York City
212.207.4016

ROSSINI'S

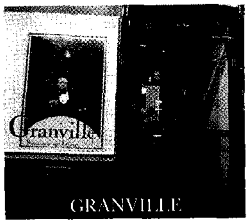
Rossini's (108 East 38th St.; 683-0135) is celebrating its 20th anniversary all this month, though it's hard to tell. There always seems to be a celebration going on here. This is one of those special-occasion Italian restaurants that's a home-away-from-home for die hards and business lunch fixtures who've been coming here for years. A festive happy hour in the lounge, presided over for the past 10 years by Manny the bartender, carries over into dinner in the big, friendly split-level dining room furnished with Bargello print high-backed chairs. The ample Northern Italian menu is but a guideline–special requests are handled with finesse. Popular dishes include Shrimp Scampi Alla Rossini, Veal Chop Valdostanna, and seafood fresh daily. The house specialty is a 2.5 lb. pound female (larger tail, smaller claws) Maine lobster. And not to forget–March 30 is Rossini's next Cigar Party, with Cuban master roller Don Tito returning to hand roll cigars for guests at the six-course dinner.

Despite its humble name, **Two Rooms** (313 East 58th St.; 223-1886) is certainly one of the city's most seductive dining spots–an 1856 historic landmark two-story white brick house recently refurbished in Colonial American style. The charming ground-floor lounge features Richard Currier at the piano, a crackling fire, and a menu offering caviar, a Portobello reuben with arugula sauerkraut, and splits of Champagne served with straws. Upstairs, there's a grand surprise. The dining room is all under glass, with a fireplace keeping things cozy by starlight. Tom Harris' menu is new American, prepared using French techniques, featuring crispy jumbo lump crabcakes, seared duck foie gras, pan seared snapper, roasted rack of lamb with shallot marmalade, and the vegetarian steak of Portobello.



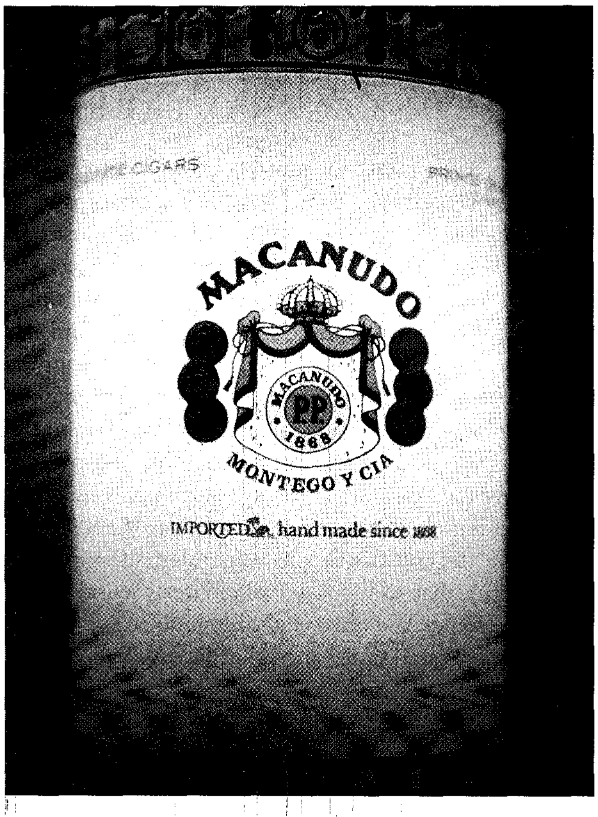
TWO ROOMS

The oil paint portrait of a smug, well-fed gent in a tux that adorns the front window at **Granville Restaurant and Lounge** (40 East 20th St.; 906-9177) does little to prepare you for the grand welcome that awaits in this stylish, hip boite located in the photo (and model) district. The deep claret-red dining room, its walls hung with black and white photos of old New York, and wrought-iron ceiling fans



GRANVILLE

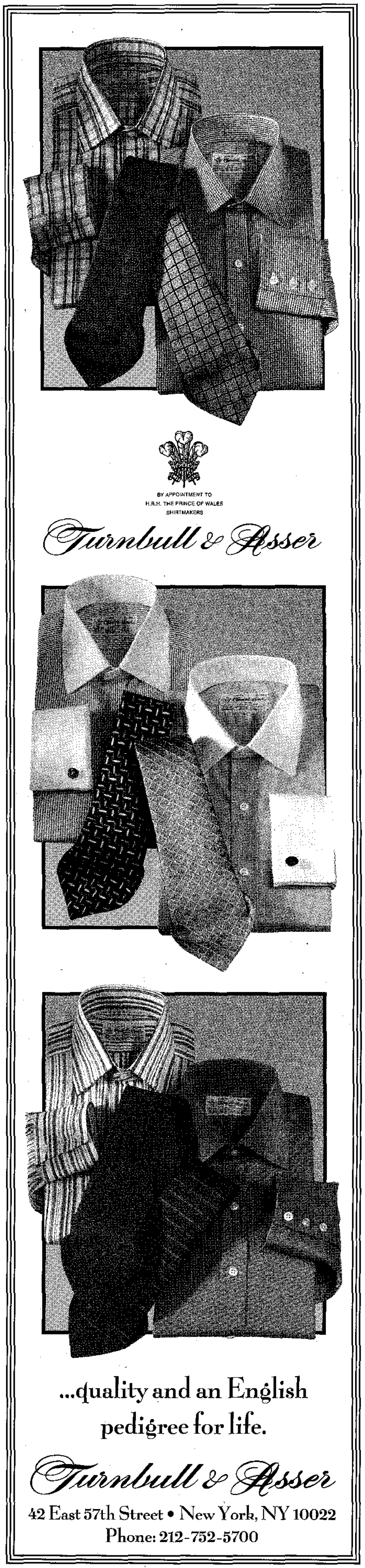
circling lazily overhead, recalls an elegant French Quarter salon. As does the menu—modern American Creole cooking that pays tribute to New Orleans cuisine, with Avery Island crab and crawfish cakes, pan fried herbed cornmeal catfish, vegetarian jambalaya roll, bananas foster sundae, and sweet potato flan in bourbon sauce. Upstairs is an intimate cigar lounge and a smokers' dining room—all honey-blonde wood paneling and lights-down-low romantic.



Journey's Lounge (Essex House Hotel, 160 Central Park South; 484-5119) resembles a classic men's club, with its dark woodwork, forest-green fabric-covered walls hung with oil paintings of hunt country scenes and sailing ships asea, clusters of plush leather armchairs, and two tufted leather couches faced off in front of a fireplace. This is a place to settle in and relax. There are no windows to let in the outside world, and there's food and drink galore. A half-dozen special house martinis head the very long, very complete list of wines by the glass, top-flight whiskies, and well-chosen examples of Cognac, Armagnac, Marc, and Calvados. A light menu is served all day, including home smoked salmon, poached shrimp cocktail, and a grilled sirloin burger. At lunch and dinner, the choices expand with such options as Maine lobster salad, Maryland crabcake, and grilled Black Angus sirloin steak.

JOURNEY'S LOUNGE

If you still haven't caught on to all there is to know about cigars, sign up for the Monday night Cigar School at **Club Macanudo** (26 East 63rd St.; 752-8200) where you'll explore the subject from seedling to smoking during a two-and-a-half-hour, five-course meal that includes five cigars. This is the quintessential cigar bar. A bit like a comfortable, high-ceilinged living room and den in a private home, furnished with leather sofas and easy chairs. Lunch and dinner seem to flow together here, and the Latin-accented menu, prepared by executive chef Pascal Graff, boasts 15 tapas, exotic salads and sandwiches, and entrees such as Macadamia Crusted Sea Bass and Buffalo Ribeye. You have a choice of 130 cigars ($2.25 to $45). The hammered copper bar serves up a connoisseur's selection of single-malt Scotch whiskies, Cognac, Calvados, Armagnac, brandy, rum, and 16 Champagnes. If you'd like your own humidor at the club, there are 500 of them renting for $800 a year, each with a lock and a brass nameplate, many bearing names you know.


BY APPOINTMENT TO
H.R.H. THE PRINCE OF WALES
SHIRTMAKERS
Turnbull & Asser
...quality and an English pedigree for life.
Turnbull & Asser
42 East 57th Street • New York, NY 10022
Phone: 212-752-5700

FINE GREEK FOOD No. 871

MOLYVOS

☎ 5827500 ΕΤΟΣ ΙΔΡ. 1997

introduces

Quick Lunch

Three courses
in less than
one hour

$24.50

871 Seventh Avenue
(at 55th St.)
212 582 7500

"Join the Club"

China Club®

Restaurant

Cigar Lounge Martini Bar
Cabaret Dancing
Food to Die For

Attitude Adjustment Hour
5pm 'til

Individual and Corporate Memberships Available

268 West 47 St. (Btwn 8th & B'way)
212.398-3800

Special Advertising Section

THE HIT LIST

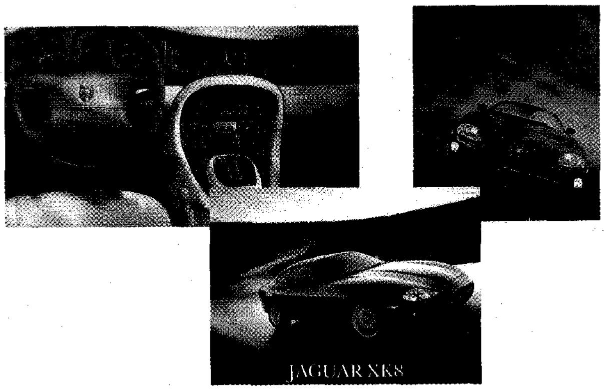
FIVE LUXURIES FOR LIVING LARGE

①

THE CENTRAL PARK GRAND PRIX

Is the **Jaguar XK8** too much beast for the streets of New York City? Nah. The gutsy V8's 290 horses strain at the bit in traffic jams. But slip behind the wheel, fiddle the six-way power adjustments 'til the plush leather seat fits like a custom-made suit, push the button that tucks away the top in a mere 20 seconds, turn this wild animal loose in Central Park, and it's almost like driving through rolling countryside. Except for the red lights and all those beat-up yellow cabs that keep getting in the way. Leap and weave your way to the front of the pack, accelerating smoothly to the baritone grumble of the engine. Set the five-speed automatic transmission in Sport Mode to shift up later, downshift sooner. Just the way you'd handle this baby if only you really knew how. Swerve into a curve too fast and the on-board computer reduces engine torque to correct your mistake. Once you get in tune with the XK8, you glide along, glued to the road, the stiff-but-supple suspension shrugging off ruts and bumps, with steering that's responsive but not overly sensitive. All the power you need, and then some. And oh, the admiring stares. Even the woman cabbie who thinks you cut her off smiles and yells "Nice car" when she's finished cursing you out. Maybe it's the XK8's sleek physique that's both trim and broad-shouldered. Maybe it's the gleaming finish. Or maybe it's all that and the fact that it's 29 degrees out and you're driving around with the top down.

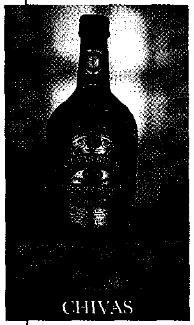
Jaguar has a showroom in Manhattan (787 11th Ave. at 55th St.; 459-9400).



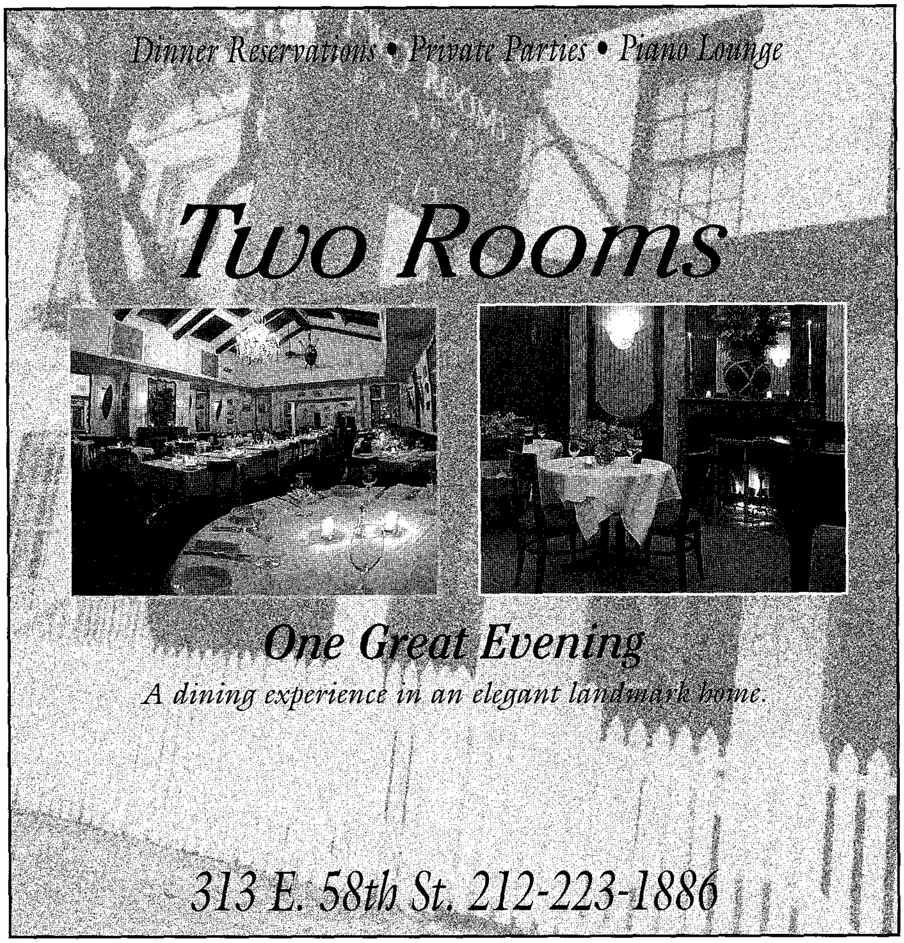
Special Advertising Section

②

100 SINGLE-MALTS IN A BOTTLE



Chivas Regal is the first name in Scotch whisky. The classic, premium brand-of-choice, created by Chivas Brothers and introduced to the U.S. in 1901, is also the top-selling Scotch whisky in more than 150 countries. And now there are two new labels from Chivas Brothers that share its distinguished pedigree. Chivas Brothers The Century of Malts arrived last April, a unique blend of 100 fine single-malt Scotch whiskies of every type and character blended together. Each malt is aged 'til it's reached perfection, producing a taste sensation of many fruity, fragrant flavors. Chivas Regal 18-year-old arrives this spring, crafted with the same care as the 12-year-old, plus all the nuances and complexity greater age can provide. So special is this new product that only a few thousand individually numbered bottles will be available in any one year. With these two new additions, the Chivas Brothers family of Scotch whisky brands now stands at five, also including Strathisla 12-year-old, the single-malt whisky, distilled since 1786 and the most important keynote in the Chivas Regal blend, and Royal Salute 21-year-old, the ultimate super premium Scotch whisky, created in 1953 to celebrate the coronation of Queen Elizabeth II. *The Chivas family of products are available at fine spirits retailers, restaurants, and bars throughout the area.*

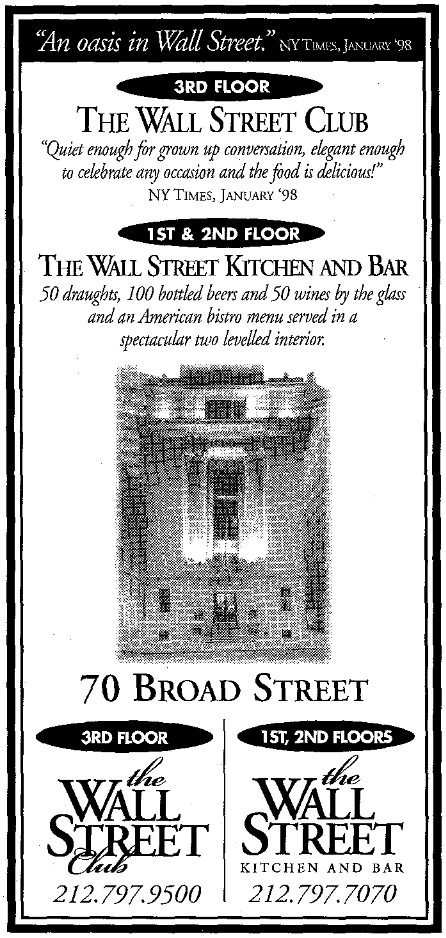

Dinner Reservations • Private Parties • Piano Lounge

Two Rooms

One Great Evening

A dining experience in an elegant landmark home.

313 E. 58th St. 212-223-1886


"An oasis in Wall Street." NY TIMES, JANUARY '98

3RD FLOOR

THE WALL STREET CLUB

"Quiet enough for grown up conversation, elegant enough to celebrate any occasion and the food is delicious!"
NY TIMES, JANUARY '98

1ST & 2ND FLOOR

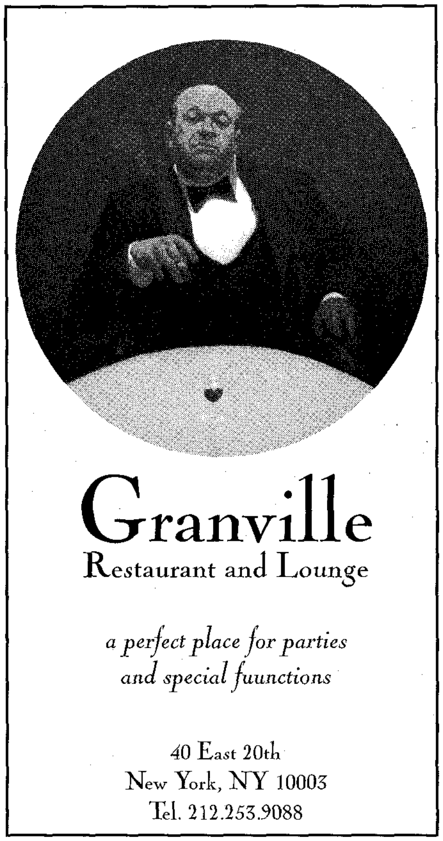
THE WALL STREET KITCHEN AND BAR

50 draughts, 100 bottled beers and 50 wines by the glass and an American bistro menu served in a spectacular two levelled interior.

70 BROAD STREET

3RD FLOOR
the WALL STREET Club
212.797.9500

1ST, 2ND FLOORS
the WALL STREET KITCHEN AND BAR
212.797.7070


Granville
Restaurant and Lounge

a perfect place for parties and special fuunctions

40 East 20th
New York, NY 10003
Tel. 212.253.9088

TENNESSEE MOUNTAIN
RESTAURANT • SALOON

Simply, the best barbeque at both ends of town.

"Tennessee Mountain offers barbeque fit for a King".
Gael Greene, New York Magazine

- **Authentic Barbeque & Southern Menu**
- **Catering** *(on & off premises)*
- **Delivery & Take-out**

Times Square
121 West 45th Street
(between 6th Ave.& B'way)
212-869-4545

Soho
143 Spring Street
(corner Wooster)
212-431-3993

Open 7 days for Lunch and Dinner
Major Credit Cards accepted

CLUB
MACANUDO
FABRICA DE TABACOS
MACANUDO
P.P.
1868
NEW YORK

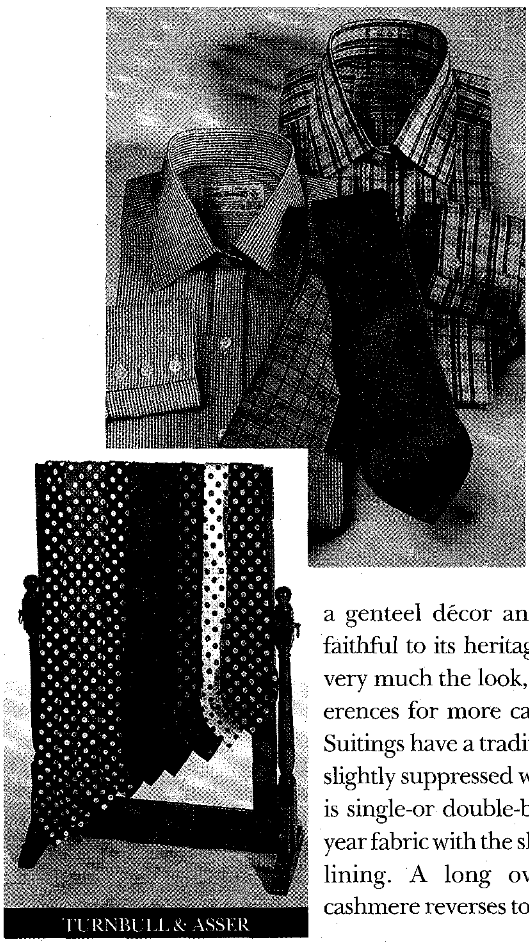
New York City's
first true cigar bar

26 East 63rd Street
(212) 752-8200

Luncheons Dinners
Private Parties

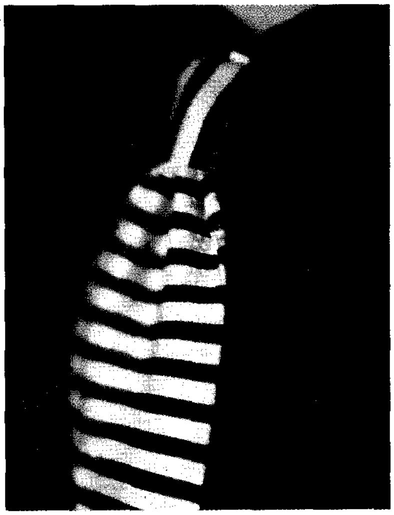
3

BESPOKE SPOKEN HERE



Prince Charles, Sean Connery, and Michael Caine don't worry about finding shirts that fit. They go to the Turnbull & Asser shop on London's Jermyn Street and have them made. As aristocrats, movie stars, and the just plain rich have done since 1885. Now you can too. Right here in New York. **Turnbull & Asser** (42 East 57th St.; 752-5700) opened its first shop in the United States the day after Thanksgiving, in a three-story private mansion with a genteel décor and men's club atmosphere faithful to its heritage. Understated elegance is very much the look, adapted to American preferences for more casual, even sporty fashions. Suitings have a traditional English fit, but with a slightly suppressed waist. The classic blue blazer is single-or double-breasted, in a luxurious all-year fabric with the shop's signature bright-white lining. A long overcoat in midnight-blue cashmere reverses to beige silk.

At the rear of the first floor there's a cozy nook under a skylight-all the better to see the selection of 600 fabrics you'll want to consider when ordering a custom-made shirt. The fabled Turnbull & Asser bespoke shirt. A fitter takes a dozen measurements, then you decide such details as collar and cuff style. You can have anything you want, at prices ranging from $185 to $325.



Or you can opt for a stock special shirt ($175-$315) that involves six measurements and offers a choice of fabrics and six collar and six cuff styles. Ready-made shirts ($145-$185) have either the 'T&A' traditional spread collar, or the 'Regent' flair favored by the Duke of Windsor.

4

THE LUXURY OF TIME ON YOUR HANDS

MICHAEL EIGEN

Deadlines, back-to-back meetings, rush, rush, rush. Keep track of your incredible shrinking leisure time at **Michael Eigen** (1198 Madison Ave.; 996-0281). It's is just the place to find a tasteful timepiece among a collection of the very top-of-the-line in artistic styling and technology. Vintage pieces from the '30s and '40s sit alongside the best of today's Swiss watches and chronographs. Van Der Bauwede's contemporary take on the retro look. High-tech Bell & Ross timepieces built for extreme conditions, featuring black dial surfaces and distinctive red hands. Eterna's innovative designs that pioneered the use of ball-bearing movements for self-winding mechanisms, maker of the first auto movement chronograph worn in outer space (the 1983 Spacelab). And Eigen is the exclusive U.S.dealer for the striking Daniel-Jean Richard collection.

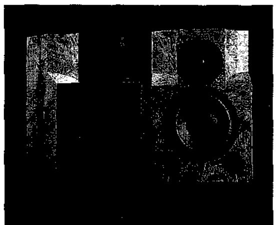
Once you've chosen the right watch, you can dress up your wrists even more with handsome English enameled cufflinks in 18-karat or sterling silver from Deakin and Francis.

5

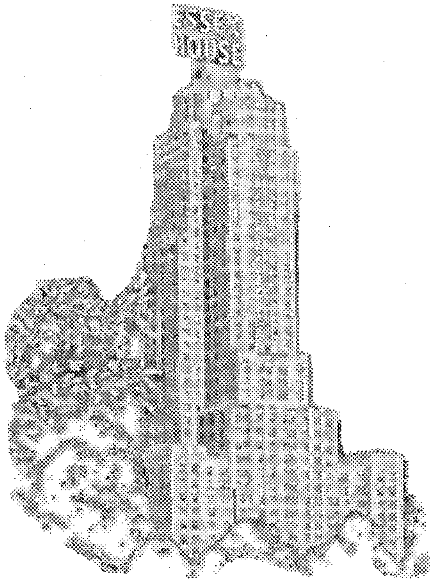
THE SOUND OF MUSIC

What you hear at **Cello Music and Film Systems** (41 East 62nd St.; 207-4016) is music the way the musicians heard it when they played it on stage. What you see is film the way the director meant it to look and sound. Cello is the very peak of the high-end audio-video industry. Make an appointment to 'audition' the home theater system at Cello's three-story townhouse. Take a seat on one of the big red easy chairs in the soundproof demonstration room, and be prepared to be blown away. Sound doesn't seem to be coming out of the seven-foot-tall loudspeakers. It's live in the room with you. Every instrument, every detail faithfully reproduced, from drum solo to full symphony orchestra. Video with a crystal-sharp image and surround sound that put you in the movie. A scene from 'Jurassic Park' dazzles you with everything from the pitter patter of raindrops to the crunching, grinding footsteps, and shuddering roar of a dinosaur. Like no movie theater ever could.

Cello is the very personal mission of Mark Levinson, a legend in the business. A man with a no-compromise drive for perfection in the engineering and manufacturing of audio components, and the design and installation of complete home theaters. All of which comes at a price, starting at around $15,000. Systems priced from $100,000 to $500,000 are not unusual for discerning clients who demand the very best.

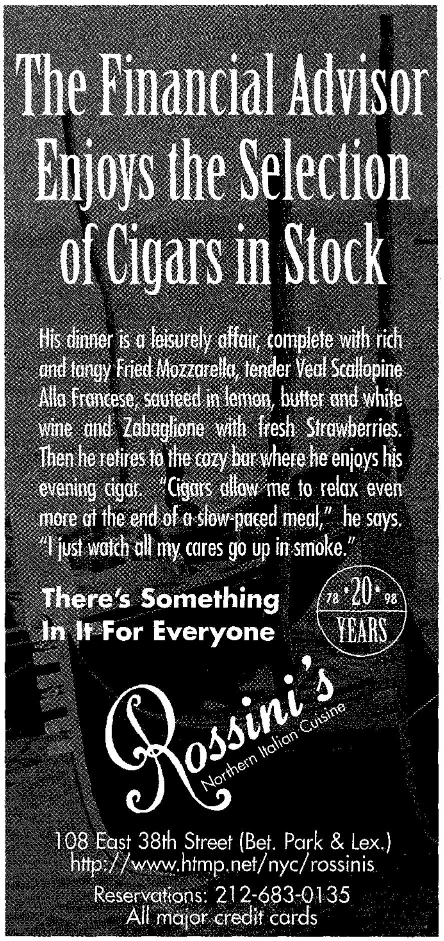


CELLO MUSIC AND FILM SYSTEMS



JOURNEYS
LOUNGE

at The Essex House
160 Central Park South, (212) 484-8052



The Financial Advisor Enjoys the Selection of Cigars in Stock

His dinner is a leisurely affair, complete with rich and tangy Fried Mozzarella, tender Veal Scallopine Alla Francese, sauteed in lemon, butter and white wine and Zabaglione with fresh Strawberries. Then he retires to the cozy bar where he enjoys his evening cigar. "Cigars allow me to relax even more at the end of a slow-paced meal," he says. "I just watch all my cares go up in smoke."

There's Something In It For Everyone

78 •20• 98 YEARS

Rossini's
Northern Italian Cuisine

108 East 38th Street (Bet. Park & Lex.)
http://www.htmp.net/nyc/rossinis
Reservations: 212-683-0135
All major credit cards

THEATER JOHN SIMON

Rapid-Fire and Ice

'Gun-Shy' is a smoking comedy about life after a quirky divorce; 'Scotland Road' is a chilling mystery that ponders life on an iceberg.

CRITICS TEND TO INTERNALIZE THEIR LAUGHTER, just as, usually, they do not applaud. The reason is that their yuks may be mocking, their applause merely compassionate, and emit the wrong signals to those misguided enough to search for them. But at Richard Dresser's **Gun-Shy,** I was soon laughing out loud: There is enough overarching wit to carry us past the few passages that do not sparkle, probe, and illuminate.

Of course, as in any stylized comedy, the characters are slightly unrealistic. And, of course, a trifle wittier than their offstage counterparts. You could lodge these complaints (made by the *Times*) as readily against Feydeau and Wilde, Congreve and Molière. But the heightened hilarity is translucent enough to reveal the characters as plausible stand-ins for ourselves. When a husband says to his divorcing wife, "Just because we are breaking up doesn't mean we can't be friends," who would dispute her answer, "When I break up with someone, I want them to die"?

Raze the *Titanic:* Left to right, Scotty Bloch, Daniel Gerroll, and Katy Selverstone in *Scotland Road.*

The basic plot is of a stunning simplicity. A young-middle-aged couple, Duncan and Evie, split up. She marries a younger man, Carter; he marries the much younger Caitlin, with whom he has been conducting an off-and-on clandestine affair. But the older pair does not really want to part, the younger partners gravitate toward each other, and, at play's end, Duncan and Evie are alone together again. In short, a *Private Lives* for our time, except that it is not the Riviera and Paris but the West Coast and the East Coast, and the elder couple has an unseen teenage son. The time difference between the coasts is in itself enough to give rise to some of the funniest lines in a long time, Eastern Standard or Pacific.

Carter, aggrieved by his low sperm count, remarks, "I shoot blanks. I am a few soldiers short of an army." Duncan soothes Caitlin, who resents that they don't have at each other as he and Evie used to, with "Anger like that doesn't happen overnight." Evie assesses Caitlin for Duncan: "She's adorable, and you've always been good with children." Caitlin excuses herself for failing to serve the proper food to the visiting Evie: "I'm sorry, I don't know what older people eat." Duncan describes Caitlin: "She's on this death-camp diet." Evie's self-defense runs, "Please don't judge me by what I do or say." And her formula for a happy marital future? "Keep trying to mold him into someone you want until someone has had enough and bolts." The play has such a wealth of comic lines that it can afford my giving away these free samples.

What helps enormously is Gloria Muzio's razor-sharp direction, in which every spark-propelling lunge elicits a similarly fire-breathing parry. Notable, too, is Allen Moyer's canny set, made up of elegant building blocks in tony colors; reshuffled for every scene, they eloquently epitomize *plus c'est la même chose.*

Maryann Urbano's Evie is a playful dolphin that bites like a shark; Jeffrey DeMunn's Duncan is most evenhandedly exasperated and exasperating; both have exemplary timing. Christopher Innvar's Carter is sublimely accident-prone, which he endures with heartwarming laments; Jessalyn Gilsig's Caitlin turns irrationality into breathtakingly balanced upside-down logic. And Lee Sellars handles a number of peripheral parts with protean skill and any-thing-but-marginal aplomb. Scratch the surface of *Gun-Shy*'s adorable lunacy, and you'll find it crazy like a twenty-first-century fox.

FANTASY IS A GENRE THAT TENDS TO MAKE ME TWITCHY, though in expert hands it can conjure up a bogus credibility: Surely we don't object to the gods disporting themselves in Greek drama. And indeed, it is magisterially managed in Jeffrey Hatcher's **Scotland Road,** barring a few minor discrepancies that even so free an art form had best avoid. The story suggested itself to Hatcher by a tabloid headline about a woman survivor of the *Titanic* (yes, the *Titanic* again, but with quite a difference) found

Photograph by Jonathan Barkey.

by Scandinavian fishermen clinging to an iceberg. The time, if you please, is now.

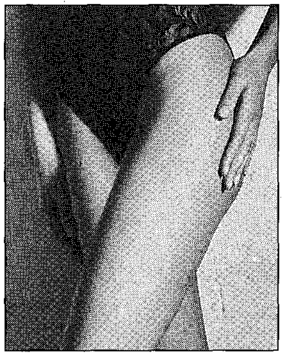
The woman, young and attractive, has been transported to what seems to be a room in a private sanatorium at the expense of John, who claims to be the grandson of John Jacob Astor, a victim of the *Titanic*. He certainly knows every last detail about the ship and its fate, and is driven to unmask the woman as a fraud: He has also engaged the services of a female clinician, Halbrech. The alleged survivor is mute but for one word, "*Titanic*." It is not clear whether she understands any of the numerous languages in which she is addressed.

Obviously, no one could have survived in that way; equally obviously, no *Titanic* survivor could be that young. Yet the woman's clothes test as genuine artifacts of that period, and those fishermen did discover her under credibility-inspiring circumstances. She's no common fraud.

In due time, a certified *Titanic* survivor, Frances Kittle, is brought in to examine the nameless woman, but with quite unexpected results. Meanwhile, John puts the woman through grueling grillings, he and Halbrech clash repeatedly, and . . . but I mustn't give away the daunting surprises. I can say, though, that there is plenty of suspense as well as fun, that *Scotland Road* is named after the *Titanic*'s principal passageway, and that it is a mystery in more ways than one. Yet in the end, after assorted anguiliform twists and turns, things fall—miraculously—into place.

The production has been expertly directed by Melia Bensussen. Take only the beginning: A series of slide projections makes an iceberg by jump cuts come closer and terrifyingly closer until it crashes on us, enormous. David Van Tieghem's fiendishly scary sound effects cease, and the lights go up on a forbiddingly antiseptic white room of which we see two intersecting walls with an ominous door in each; near the middle of the otherwise empty set, a lone rocking chair. Designed by James Noone, the scene is as desolate as an iceberg, which Dan Kotlowitz's flat white lighting brings glaringly home. If there were such a thing as a cage made of ice, this would be it. The perfect setting for John's questioning: shrewd, bitingly sardonic, relentless. What exactly is he after?

The actors, strategically positioned and moved about by the director, couldn't be better. Daniel Gerroll's John is dapper, acidly witty, sophisticatedly sinister. The woman, as Katy Selverstone embodies her with a fine blend of fragility and force, is remote yet not wholly detached, as likely to be genuinely incomprehending as craftily imperturbable. Janet Zarish brings Halbrech's conflicting motives to intelligent life, and Scotty Bloch is feistily pungent as Miss Kittle. They and the play hold you in a grip that could give lessons to a vise. ■



Unfortunately, Not All Body Improvements Can Be Achieved Through Diet Or Exercise.

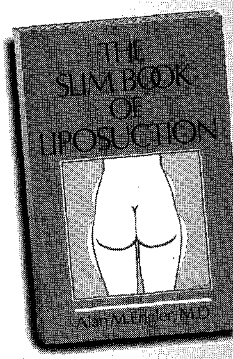
Sit-ups. Step classes. Low-fat diets. Sometimes all of the effort in the world can't flatten your belly or tighten your buttocks.

Nor can exercise or diet remodel your nose or eliminate wrinkles. However, plastic surgery offers results with a lot less inconvenience or expense than you might have imagined.

So call 472-3300 for a free consultation with our caring, experienced Board Certified Plastic Surgeon. And let us improve something more important than your face or figure. Your self-image.

Constructive Surgery℠
110 East 66th St., New York, NY (212) 472-3300

© 1995 Office Management Systems Inc.



THE SLIM BOOK OF LIPOSUCTION
ALAN M. ENGLER, M.D.
New York Board-Certified Plastic Surgeon
Listed in The Best New York Metro Area Doctors, 1997
"A definitive book on the subject"
with 42 before and after photographs, illustrations and text
$10.95 at bookstores, barnesandnoble.com, amazon.com or call (800) 882-3273

Cavities really bite.
What are you waiting for? 1-800-DENTIST®
1-800-DENTIST is a service mark of Applied Anagramics, Inc. Paid for by participating dentists.

CLASSICAL MUSIC **PETER G. DAVIS**

Nordic Tracks

At this year's Focus! Festival, the Juilliard School spotlights new music from Scandinavia — and the results, not surprisingly, are rather cool.

THE NEW-MUSIC WORLD MAY BE A FRIENDLIER, more welcoming place than it once was, but it still continues to be of marginal interest to most people, even the culture-proud. How many can name today's leading young French, German, or Italian composers? I doubt that even those who keep up with European writers, painters, filmmakers, and poets could identify one composer under the age of 50. New music, especially from abroad, has had to be hunted down as long as I can remember, but it's never been this bad. A generation ago there were contemporary-music concerts, recordings, radio broadcasts, music magazines, and even composers' publishers to spread the word to those who cared, but those information sources have pretty much dried up. All the more reason to treasure the Juilliard School's annual **"Focus!"** Festival, a weeklong series of concerts that explores the music of our time, usually in programs organized around one specific topic or locality. This year's theme was Scandinavia, and as usual the festival's tireless director, Joel Sachs, had prepared a groaning smorgasbord for our delectation: 40 scores in all, and only 3 had ever before been heard in the United States.

Of course, "Scandinavia" officially refers just to Denmark, Norway, and Sweden, but for the purposes of this "Focus!" investigation the geographical reach was extended to include two other Nordic countries, Finland and Iceland. That covers a vast land mass, but the people who populate it share much, particularly a sense that music is central to their lives and as such deserves every kind of educational and social support—an enlightened attitude composers in this country have long envied. Sachs reports that when the news got out about Juilliard's six-concert retrospective, he was immediately inundated with scores, recordings, and supporting material from the various countries' well-organized and generously funded music-information centers. Not one of the 40 composers represented, it seems, lacks for performance opportunities or recognition at home—or on vigorously maintained Internet home pages, for that matter.

Perhaps that partially explains a curious uniformity that pervades much of their music. While not exactly bland or nondescript, these scores seem to indicate that few rebels, experimenters, or fantasts are writing music in Scandinavia today. I heard no iconoclasts determined to find new paths and set styles in ways that the holy minimalists, postmodernists, or cross-culturalists from Europe and America do as they busily promote themselves and catch whatever ears there are to be caught. Mostly, what one hears is an amalgam of diverse influences, always skillfully blended and seldom announcing an aggressive agenda. A typical example is Rolf Wallin from Norway, born in 1957. Trained in jazz, avant-garde rock, early music, and traditional classical reper-

Bang the drum coldly: Student musicians perform in "Focus! Scandinavia Today" at the Juilliard Theater.

Photograph by Rahav Segev.

tory, Wallin poured all those influences into his orchestral score, *Boyl,* which he likens to an alchemist's boiling process. "The 'quicksilver,' " he explains, "is allowed to dominate the work for some time, until the 'sulphur' captures the arena. During the piece the two principles take over more and more of each other's qualities, so that in the end one cannot differentiate between them. My 'massa confusa' is figures from fractal mathematical formulas, reshaped into music." This is, in other words, orderly, sophisticated, and civilized music but not necessarily the sort to set the passions aboil.

The temperature sometimes does rise a bit when a composer goes beyond structural abstractions to illustrate more specific ideas or images. Johan Hammerth surely had that in mind with his *La Voix du Chat d'Été,* an agonized Lisztian lament for piano inspired by a nasty Swedish custom in which vacationers get a cat for their summer homes and then abandon it when winter comes—the cries of the poor animal in this case are truly pathetic. Those looking for reflections of Scandinavian folk traditions will be mostly disappointed, but when such things do surface, as in Lasse Thoresen's *Yr* for solo violin, the musical effect can be fresh and invigorating. *Yr* is Norwegian for *lighthearted, drizzle,* or *swarming,* and Thoresen's sprightly score suggests all that through the use of many traditional Hardanger fiddle techniques.

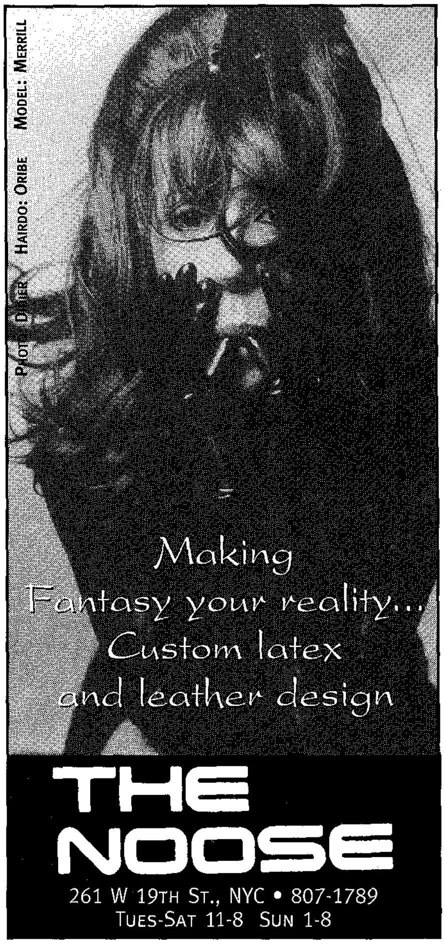
"While not exactly bland or nondescript, these scores seem to indicate that **few rebels, experimenters, or fantasts** *are writing music in Scandinavia today. I heard no iconoclasts determined to find new paths..."*

Some composers cultivate more cosmopolitan voices by finding stimuli outside their countries and responding strongly to them. For Arne Nordheim, one of the few Norwegian names American concertgoers might recognize, the sensuous sound of the Italian language must have helped unleash the lyrical extravagance of *Tre Voci,* three confessional arias based on florid texts by Francesco Petrarca, Giordano Bruno, and Giuseppe Ungaretti.

Sachs saved the best for last, an orchestral concert in Alice Tully Hall played by the Juilliard Orchestra under Robert Duerr. *From Above,* a concerto for synthesizer (Carl Cranmer as soloist) by Olav Anton Thommessen (Norway), and *Alma I: Himo,* by Jukka Tiensuu (Finland), both proved that bringing live musicians together with taped sounds and electronics is still a viable way to create an original musical statement and stir up visceral excitement. For sheer poetry, however, I preferred *Time and the Bell,* by Anders Hultqvist (Sweden), an enveloping sound picture that magically captures the sense of elapsing time as expressed by the T. S. Eliot lines that inspired the work: "Time and the bell have buried the day, / The black cloud carries the sun away." And no finale could send the "Focus!" faithful home with a bigger uplift than *Concerto in Pieces: Purcell Variations,* by Poul Ruders (Denmark). The theme varied here is the witches' hilarious laughing chorus from *Dido and Aeneas,* a buoyant sequence that was bound to trigger the propulsive energy so characteristic of this composer's questing music. Like many other Scandinavians, Ruders has embraced stylistic pluralism, but he practices it with more shameless abandon than most and always with the most expressive ends in sight. This time the result is an orchestral showpiece of irresistible effervescence.

Although too much of the music on the other four programs I heard struck me as rather characterless, that hardly dampened the enthusiasm or concentration of the Juilliard students who performed it all. Another lure of "Focus!" over the years has been to watch and hear talented young musicians tackle challenging new music with such eagerness and dedication. I wonder if Jacomo Bairos, who plays the tuba, will ever encounter anything more difficult than *Didgeridoo,* by Harri Vuori from Finland (the title refers to the end-blown, straight natural trumpet used by northern-Australian aborigines, whose virtuosity on the instrument is legendary). Bairos managed it easily, creating just one of the instrumental highs that help make this annual new-music marathon so pleasurably instructive.

WHEN WRITING ABOUT NED ROREM'S IMPORtant new song cycle two weeks ago, I ran out of space just as I was about to point out the heartening number of young American singers now willing to take time off from the lucrative international opera circuit to address American song. **Jennifer Larmore** is among them, a mezzo-soprano whose generic approach to Rossini and Handel has never persuaded me but whose vibrant engagement with the music of her own country shows her to be an entirely different singer. For audible proof, listen to her new all-American disc of songs by Barber, Copland, Hoiby, Ives, Hundley, and others on Teldec 16069-2. ▬



A good skate seeks same.

San Jose tomboy loved tree climbing and baseball. Adored roller skating, but not the noise. Began ice skating at nine. Won first event at 11. At tender age of 15, took sixth place in the '65 Olympics. Vault to first place in the '65 Nationals. Take top spot fours years running. Ditto, the world championships. The '68 Olympics are my destiny–the gold medal mine forever. Turn pro, do five TV specials, win two Emmys. Skating's still in my blood. But now I talk about it–on TV. Pair with me on A&E Monday night, Feb 23, at 8pm ET on Biography. A&E

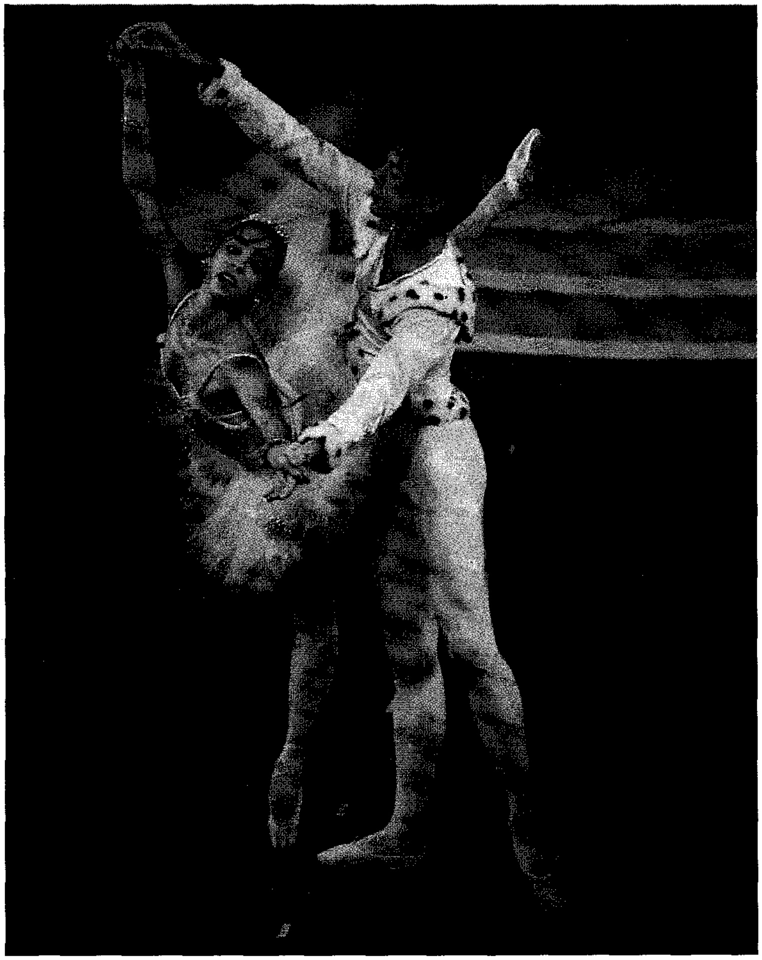
DANCE TOBI TOBIAS

Belles of the Ball

The Ballet Nacional de Cuba charms its way through 'Cinderella'; when will the Washington Ballet's lovely dancers be given something lovely to dance?

IF THE **Ballet Nacional de Cuba** HAD COME TO THE CITY Center from Des Moines, would it have seemed so charming? This troupe, shaped by the Havana-born ballerina Alicia Alonso, who reigned at American Ballet Theatre in the forties and fifties, might well be dismissed as "regional"—an old dance-world put-down for efforts lacking New York–style prowess and sophistication. But for all its deficiencies, the Cuban company still managed to ingratiate itself with the City Center audience. It offered a vacation from the big time, where technical virtuosity has usurped the place not only of poetry but also of a quietly demonstrated desire to please.

The Cubans appeared in an evening-length version of *Cinderella,* choreographed by Pedro Consuegra to a score by Johann Strauss II that comes across as an interminable medley of the Waltz King's tunes. It's the sort of music that is most moving when heard from afar, late at night, in an outdoor amusement park. As a springboard for choreography—and this score was composed as a ballet—it leads to frenetic results. A program note claims that Consuegra is furthering the Petipa tradition of high classicism. Actually, the choreography uses a small fraction of the academic vocabulary and seems more indebted to the shallower, flashier Soviet school. Some of Consuegra's effects are both brazen and obvious, as cheaply garish as Armin Heinemann's costumes. Others—such as the small female corps in white tunics, both bearing and representing doves—have the gauche sweetness of a high-school pageant. And it is this tone of touching, seemingly unintentional naïveté that prevails. By the time the ballet reaches the national dances staged for the betrothal ball—cf. *Swan Lake,* Act Three—the fact that they are a nightmare of scrambled ethnicity seems perfectly in keeping with a mood of gaily innocent celebration.



Lorna Feijóo and Óscar Torrado in *Cinderella.*

Photograph by Beatriz Schiller.

Heinemann's enchanting set, colorfully and buoyantly executed in a style somewhere between children's picture book and comic book, furthers the magic inherent in the production. The dancers do the rest. Most of them appear to have been trained with beautiful correctness, though it seems as if either their bodies aren't built right for the technique or they haven't been practicing it long or hard enough. Nevertheless, a poised and pleasant demeanor has been bred into every figure on the stage, creating an oasis of civility. The principal dancers I saw were either proficient or promising—or both. Lorna Feijóo, as Cinderella, was extraordinary—in truth of feeling, in feats like unsupported swirling balances, and in near-invisible details such as an arabesque in which the supporting foot descends from a perch on pointe to full floor contact with the softness and evenness of a sleeping infant's breath.

THE BEST THING ABOUT THE **Washington Ballet** IS THE PURITY of its schooling; the worst, its mediocre repertoire. The 22-year-old chamber company's hallmark style is the work of its still-active founder, Mary Day. She breeds dancers whose execution is invariably clean and gentle—a dream of lyricism. Over the years, a number of her protégés have become stars in grander companies, where they could be identified as her product, their admirable training linked to a refreshing modesty of manner. The present crop of Washington Ballet performers may be its finest ever—and so it takes a while to realize what's lacking: lusty, authoritative attack and variety of dynamics, along with the brilliance at high speed and the ability to project incisive images that Balanchine has encouraged dance observers to demand. Still, the Washingtonians' perfection of line almost makes up for its weaknesses.

Nothing, however, can substitute for decent choreography. The Washington group acts as chief custodian of the late Choo-San Goh's ballets, about which I was unenthusiastic while a good part of the dance world was extolling Goh as a thrilling new talent. The company's recent appearance at the Joyce opened with his 1978 *Double Contrasts,* to Poulenc's Concerto in D minor. Typical of Goh's classroom ballets, it's an opportunity for nicely trained dancers to exhibit their nice training, with nothing more complex or absorbing going on. (Exposed to this sort of thing for more than seven minutes, your brain simply shuts down.) The present rendition of the piece showed the innate gifts and well-honed skills of the company's men in general and the potential star quality of Ju Hyun Jo and Runqiao Du, who constituted one of the two principal couples.

Two of the ballets on the program were of the sort that are supposed to lend variety to classical-dance watching; many an aficionado, myself included, would be happy to be spared them. *Icare,* by Lynn Cote, the troupe's resident choreographer, is one of those boy-turns-girl-inside-out affairs, danced in unitards that emphasize the crotch-shot nature of the activities. Granted, Cote's version is almost up to those of this mini-genre's master, the Joffrey Ballet's Gerald Arpino, but the mode is less than rewarding and, by now, embarrassingly dated. *Savannah,* by the South African choreographer Ntsikelelo Cekwana, is one of those *faux*-primitive rituals that are supposed to make you ponder man's relationship to untrammeled nature, to the animal ancestry of the human race, to the gods who animate creation. Mating this thematic material with a dance language of supercivilized artifice without looking patronizing or just plain silly requires a genius Cekwana can't claim.

The company looked best in Nils Christe's *Sync.* No great shakes in the originality or the depth department, it at least got the dancers moving with a fire they don't often display. Composed of sharp, essentially abstract movement, it has a conventional contemporary subtext: the failure of human empathy, especially between the sexes. The scene suggests a dance studio where the female-dominant population ferociously repeats its repertoire of moves, alienated from feeling, until one guy grabs a gal in passing and the rest is—if not history, at least a pas de deux that proposes communication.

Of the works offered in New York, only the Goh was not a recent creation. While novelty ignites temporary enthusiasm on both sides of the footlights, the Washington Ballet's most urgent need would seem to be productions of proven old works. These would simultaneously raise the caliber of its repertoire and extend the range of its dancers beyond the loveliness that, in art, is simply not enough. ▬

PRESIDENT'S SALE FEBRUARY 12-23

40%-50% OFF* & 2 YEARS INTEREST FREE**

Save on any bedroom, living room, dining room or accessories from our five floors of fabulous designer furniture.

*Off M.S.R.P. Not valid for prior purchases, or special event offers.
**For Qualified buyers, see store for details.

THE CENTURY SHOWPLACE
One entire floor devoted to Century™. A superior collection from a manufacturer of fine furniture for over 50 years.

MANHATTAN STYLE
Whether you live in the City or elsewhere, Manhattan Style is a timeless collection of city-inspired pieces designed to suit your hectic lifestyle.

THE LEATHER COLLECTION
A whole floor devoted to leather: sofas, recliners, loveseats and more.

THINGS FROM ALL OVER
Eclectic isn't a big enough word to describe our collection of furniture and accessories on this floor, where you'll find some of the most unique pieces from all over the world.

CONTEMPORARY SHOWCASE
Modern furniture only. If you're a traditionalist you might want to miss the latest styles, trends and colors, gathered in one place and at fantastic savings.

FOREMOST FURNITURE
selection is our style
8 West 30th St. Between 5th Ave. & Bdwy. 5th Fl. Reception
(212) 889-6347
Open Daily 10AM - 6PM. Thurs. till 7PM. Sat. 10AM -5PM. Sun. 11AM - 5PM

Are You Considering Cosmetic Surgery?

DENISE THOMAS
COSMETIC SURGERY CONSULTANT

With 20 years experience, Denise Thomas can be your personal shopper, answer your questions and recommend the best Board Certified Plastic Surgeons to meet your needs and your budget.

(212) 734-0233

Important news for women with short, flat or thinning hair.

Before
After

Hair Blending® – is an amazing process of adding one single real hair at a time to your natural growth. Hair Blending works with any type of hair regardless of how much you have. With our exclusive **Blending Strand**® anyone can run their fingers through your hair. You'll swim, shower and live with the hair you've always wanted.

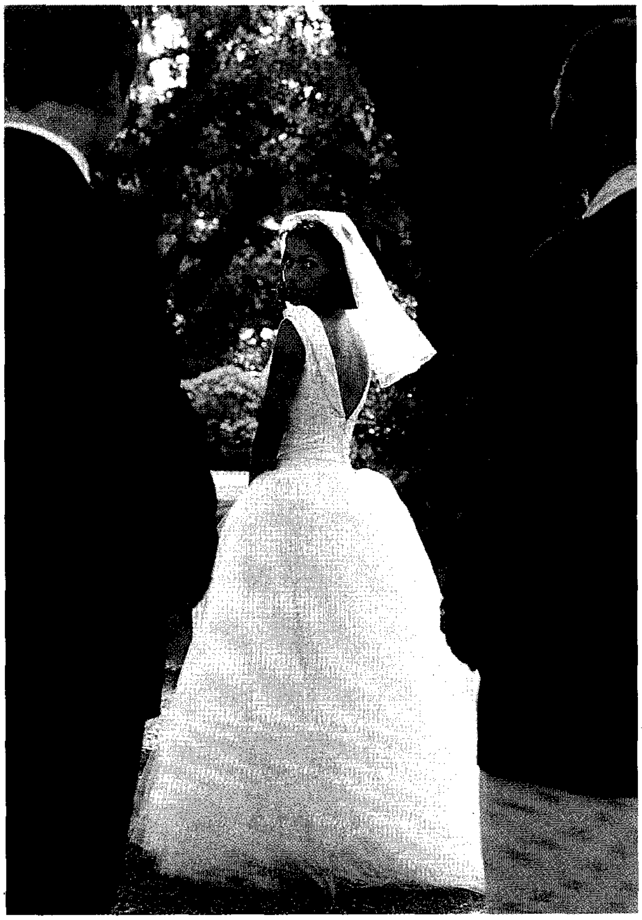
SEQUENCE™
It's a good feeling!
Toll Free 1-888-BLEND-88 ext. 81
(1-888-253-6388)

TELEVISION **JOHN LEONARD**

Soap Oprah

Producer Oprah Winfrey gives 'The Wedding' a 'Dynasty'-style spin; for his first documentary, Spike Lee turns to the tragedy of the Birmingham bombing.

AS WE SPEAK, THERE IS NO WORD YET OF A VERdict in the trial of Oprah Winfrey in Federal District Court in Amarillo, Texas, on charges of having defamed beef patties. After listening to a Montana cattle rancher worry about mad-cow disease on her syndicated talk show in April 1996, Winfrey told a studio audience and millions of viewers: "It has just stopped me cold from eating another burger! I'm stopped!" The next day, cattle futures prices fell from 62 cents to 55 cents a pound. Other futures prices plunged, too, unrelated to red meat, but a thundering-hoofbeat lobby aligned with the Texas Beef Group sued Winfrey for $12 million anyway, under the False Disparagement of Perishable Food Products Act of 1995.



Don't look black: Halle Berry in *The Wedding,* about skin codes and class snobbery on the Vineyard.

Photograph by Timothy White/ABC.

I am not here to discuss the constitutionality, not to mention the chilling effect, of libel laws to protect whatever chemicals the food industry sticks into our fodder to Twinkie its shelf life past Armageddon. Nor will I discuss bovine spongiform encephalopathy and Creutzfeldt-Jakob disease or even vegetarianism. I am here instead to celebrate Winfrey. Those mystical powers imputed to her to unsell meat are indisputable when it comes to doing the opposite for books. If she likes a book in public, not only will her audience buy it, but it's more likely to show up on film. And she's admirably determined to use this clout on behalf of African-American literature. Whether we approve of what Steven Spielberg did to Alice Walker's *The Color Purple,* Winfrey wanted a role—and surprised us by deserving it. While we may be dubious about her casting herself as Sethe in the forthcoming big-screen adaptation of *Beloved,* at least she bought the movie rights to Toni Morrison's magnificent novel and hired Jonathan Demme to direct it. She brought Gloria Naylor's *The Women of Brewster Place* to television and, in the starring role of Mattie, suffered enough to wear out God. Her Harpo Films production company is also at work on Zora Neale Hurston's *Their Eyes Were Watching God* and Anchee Min's *Katherine.* And this week, Winfrey executive-produces the mini-series version of Dorothy West's **The Wedding** (Sunday and Monday, February 22 and 23; 9 to 11 P.M.; ABC).

West is the oldest surviving star of the Harlem Renaissance, that flowering in the twenties of black writers, artists, and musicians that included Hurston and Langston Hughes, James Weldon Johnson, Claude McKay and Jean Toomer, Paul Robeson and Bessie Smith. West was rediscovered, at age 88, by Jacqueline Kennedy Onassis, scouting for Doubleday in Martha's Vineyard. *The Wedding* (1995) was West's first novel in 47 years. It's no *Beloved,* but it addresses incendiary issues Morrison herself has explored in both *Tar Baby* and *Paradise.* How much black is too much black for the social comfort of the mixed-race bourgeoisie? In the sandy summer of 1953, on the eve of the marriage of Shelby Coles (Halle Berry), the light-skinned daughter of a doctor, to Meade Howell (Eric Thal), a penurious white jazz musician, the Coles family and its neighbors in the "Oval"—a prideful community of wealthy black professionals in the Oak Bluffs section of Martha's Vineyard where Dorothy West has passed so many decades—must face up to their own skin code and class snobbery.

On the one hand, Shelby's matriarchal great-grandmother, Gram (Shirley Knight), has to be pleased that Shelby's marrying white. Gram was herself the daughter of a slave owner. If her own spinster daughter was desperate enough to marry a black man, at least he was a college professor. Gram has made it her breeding business ever since to see that each succeeding generation be upwardly mobilized and lighter-skinned. Thus, her granddaughter Corinne (Lynn Whitfield) was married off lovelessly to the credentialed Clark Coles (Michael Warren)—whose own mother, Helen (Marianne Jean-Baptiste), happens to be a slumlord. When Clark and Corinne's older daughter, Liz (Cynda Williams), fell in love with a too-black Lincoln Otis (Richard Brooks), his parents weren't even invited to the wedding—and so the couple eloped, with Lincoln resolving never to set foot again in the Oval. On the other hand, Meade, while white, is unfortunately poor—and his parents refuse to attend his wedding to high-yellow Shelby. On the third hand, while Meade plays a sad piano, Shelby is strangely attracted to a dark and angry visitor to the Vineyard, Lute McNeil (Carl Lumbly), who proposes to dump his white wife.

To the glowering Lute at a country club, quite as if her own husband weren't about to run off to Paris with his nurse, Shelby's unhappy mother, Corinne, announces, "You can never buy background. You can't rent breeding."

These are ferocious ironies—tricked up for mini-series purposes in soap-operatic and Romance Classics haberdashery, with the usual lurid flashbacks. Halle Berry is much more assured as a troubled ingenue than she was as Alex Haley's Queen, or playing Sheba to the Solomon of Jimmy Smits on Showtime. Lynn Whitfield, so splendid on HBO as Josephine Baker, deserves better than the status-scrabbling Corinne. Carl Lumbly, even on *Cagney & Lacey,* and Michael Warren, even on *Hill Street Blues,* have always been more complicated than the roles to which television assigns them. Shirley Knight, of course, is a monstrous marvel. How odd that the last gasp of the Harlem Renaissance after all these years should have come down to a pair of white victims—the wife and the jazz pianist—suffering the internal contradictions of the black bourgeoisie, as if history had turned the tables on the usual abusive partners. And how grateful we should be to Winfrey for giving us something in network prime time to think about, and to flinch from: a market exchange of identities.

WE'LL EVENTUALLY GET AROUND TO FIGURING out what makes Spike Lee tick, sometime after he does, between movies about Big Issues, TV commercials for jet-propelled sneakers, and courtside celebrity tantrums at pro-basketball games. Whatever this tick is, it's bound to prove more interesting than the clockwork innards of his most obvious analogue, Woody Allen, whom we have already figured out. As

SHE
treats her skin with La Prairie
adores the fare at Le Bernardin
feels at home at Gracious Home
senses the fun of Page Six

NEW YORK POST
The best dish in town

AS AN EGG DONOR,
YOU CAN GIVE
THE GIFT OF LIFE.

Seeking healthy women, ages 21-32,
to donate eggs to infertile couples.
$5,000 compensation for your time and effort.

Treatment cycle monitored at Reproductive
Medicine Associates on the Upper East Side.

For more information on being an egg donor,
please call **1 (800) 824-3123.**

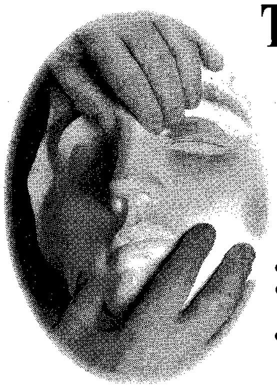
Reproductive Medicine Associates, LLP
58 East 79th Street, New York, NY 10021
Associated with
The Institute for Reproductive Medicine
and Science of Saint Barnabas Medical Center
Livingston, New Jersey

Stutter?

Know Someone who Does?

Then you owe it to yourself to contact the National Center For Stuttering and learn about the physical cause of stuttering that led to a treatment with a 93.4% success rate. If you stutter, or know someone who does, call 1- 800 221-2483 for a free brochure - and ask about the video-tape showing the dramatic results of treatment.

The National Center For Stuttering
200 East 33rd Street
New York, NY 10016



The Talents of a Sculptor and
The Skills of a Surgeon

For 30 years, Board Certified Plastic Surgeon
and award-winning sculptor **Stanley Taub, M.D.**
has offered the finest in

Cosmetic Surgery

- *Face, Neck and Eyelid Surgery*
- *Breast Enlargement and Reduction*
- *Male Breast Reduction*
- *Liposuction/Body Contour*
- *Rhinoplasty & Secondary Nasal Repair*
- *COSMETIC SURGERY removes wrinkles, scarring, pigmentation, & tatoos*

(212) 628-8585

Call for a Free Consultation
737 Park Ave., NYC. Outpatient Surgical Facility

much as himself, Lee seems to be therapizing the rest of us. We tick, too, like a color-coded bomb. So as Lee goes deeper into his own subconscious—down past Brooklyn boyhoods, high-school hysterias, interracial love affairs, million-man marches, and Malcolm X—he stirs with a stick the sediment of everything we'd rather not remember. In **4 Little Girls** (Monday, February 23; 9 to 10:45 P.M.; HBO), he's gone all the way back to Birmingham, Alabama, in 1963. It's his first full-length documentary, consisting entirely of contemporary interviews and historical footage, of eyewitness testimony and numbstruck media memory.

Which isn't to say that *4 Little Girls* isn't artful. Only a filmmaker so resourceful, so entirely confident in his practiced craft, could have made such a quilt out of patches of nightmare and nostalgia—of gospels, ghosts, and grief. And only Lee, having earned the trust of these people, could have persuaded them to talk to him (as only Lee could have gotten permission to infiltrate his cameras into Mecca while making *Malcolm X*). For instance: J. Christopher McNair, whose 11-year-old daughter, Denise, was one of the four who died in that September Sunday bombing of the 16th Street Baptist Church. We see Denise in history—of the Jim Crow South and the Ku Klux Klan; of steel mills, box-car factories, and lynchings; of freedom rides, children's crusades, and Bull Connor in a tank. But we also see her in family photo albums—at play and worship; at home and the morgue. As well as Carole Rosamond Robertson, a Girl Scout who played the clarinet. And Cynthia Wesley, the adopted daughter of the high-school principal and a member of the church choir. And Addie Mae Collins, whose quietude still haunts her sister.

Of course, we meet such heroes and martyrs of the civil-rights movement as Fred Shuttlesworth, Martin Luther King Jr., Diane Nash, and Andrew Young. And such worthies of the Fourth Estate as Howell Raines and Walter Cronkite, feeling rotten on behalf of the New York *Times* and CBS, respectively.

But it is the vanished children whom the movie celebrates, and the friends obliged to grow up without them, thickening into adult lives around these bright and blotted images—this innocent waste, the raw material of a moral curve that promised once upon a time to be redemptive like a rainbow. And it is the song that Joan Baez wrote about them that we can't help hearing in our sleep, almost like a prayer. If *4 Little Girls* forces us to remember nothing else, it should be that terrorism in this country didn't start at the World Trade Center or in Oklahoma City. Being bombed is old news for black Americans. ■

cue

A Weekly Guide to Entertainment and the Arts in New York

art 148
bars 156
concerts 153
dance 153
kids 168
the mix 165
movies 138
nightlife 154
radio 165
restaurants 157
sports 167
television 165
theater 144
the written word 165

Mister LONELYHEARTS

Playwright-in-need Nicky Silver, looking for love in *The Maiden's Prayer* (page 145)

movies

The Break...Dangerous Beauty...Allen Ginsberg

New Films

Afterglow—Two marriages hit the skids, and, seeking comfort, the unhappy spouses unknowingly swap partners. With Nick Nolte, Julie Christie, Lara Flynn Boyle, and Jonny Lee Miller. (1 hr. 53 mins.; R) *Regency.*

★Amistad—Steven Spielberg has made a stiff but powerful film about an actual revolt aboard a slave ship in 1839 and the constitutional struggle that followed in its wake. The best thing in the movie is very violent indeed, though it's not the revolt itself, which appears right at the beginning of *Amistad*. The Africans slaughter most of the crew, ordering the two Spanish survivors to take them back to Africa. But the Spaniards trick them and steer the *Amistad* north, and the ship is finally intercepted off the coast of Connecticut by the American Navy. Put on trial for murder and piracy, the Africans—led by Cinque (Djimon Hounsou)—are defended by abolitionists, who hire a real-estate lawyer, Roger Baldwin (Matthew McConaughey), to try the case. The filmmakers' point of view is that the *Amistad* incident was a central way station between the imperfectly executed Declaration of Independence and the inevitable Civil War. Many of the players are conscious of the significance of the moment. The opportunistic, cunning President Martin Van Buren (Nigel Hawthorne), afraid of losing the South in the coming election, wants the Africans returned as property to Queen Isabella of Spain. The abolitionists, both white (Stellan Skarsgård) and black (Morgan Freeman), see the *Amistad* affair as Armageddon in the New World—the trial of Christian faith, of humanity's right to be saved. Just when *Amistad* is about to perish from nobility, Anthony Hopkins, as John Quincy Adams, saves the day. There are, I suppose, less sensational ways of doing this material, but Spielberg's way is astonishing, and the shock for us lies both in the images themselves and in the realization that we have never really seen this primal American story. By contrast, the comparable passages in *Roots* are no more than genteel. (Denby; 12/15/97) (2 hrs. 30 mins.; R) *Embassy 2–3; 84th Street.*

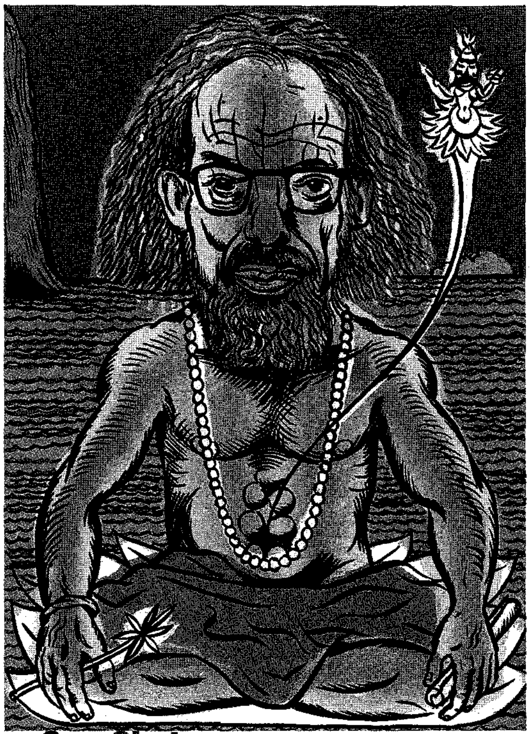


Illustration by Gary Panter.

One-Shot Screening Shiva

Patti Smith, Amiri Baraka, and a host of other artists pay tribute to their departed friend Allen Ginsberg in *Scenes From Allen's Last Three Days on Earth As a Spirit.* Shot during the wake ceremony in Ginsberg's apartment, Jonas Mekas's video is a record of the final, Buddhist farewell to the poet. Shows Saturday, February 21, at Anthology Film Archives. See "Museums, Societies, Etc." for more info.

★The Apostle—This is the best movie ever made about a man of God—which is to say, the most honest and morally the most ambiguous. Robert Duvall plays Sonny, a Texan Pentecostal preacher, and he's completely on top of what he's doing. One night Sonny has a vision: His wife (Farrah Fawcett, who is perfectly good) is sleeping with a handsome young minister. He returns home in a drunken rage, and, with half the town watching, takes a baseball bat to the minister's head. Sonny has to disappear fast, and after deep-sixing his car, he hits the road and emerges as a newborn itinerant man of God. He settles into a bedraggled but pleasant Louisiana town, where, identifying himself as "E.F., The Apostle," he joins forces with a retired black minister and builds a congregation from the ground up. The movie sags a bit as Duvall romances Miranda Richardson, who plays a genteel southern lady both attracted to and repelled by the dynamic preacher. Still, *The Apostle* gets at something authentic and challenging—the insistent goodness of a man never free of dishonesty or sin. Sonny is too much a sinner simply to possess God. He remains an eternal suppliant, a candidate for blessedness, and therefore, despite everything, a hero. (Denby; 1/12/98) (About 1 hr. 50 mins.; NR) *Village Theatre VII; Chelsea; First & 62nd St. Cinema; Lincoln Plaza Cinemas; Pavilion Theatre.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

★As Good As It Gets—In James L. Brooks's new picture, Helen Hunt plays Carol, a straight-talking single mother obsessed with the care of her severely asthmatic young son. Carol has neglected herself, and she falls into the one thing in the world that she needs least—a relationship with a matchlessly rude writer, Melvin (Jack Nicholson), who suffers from obsessive-compulsive disorder. Ferociously intelligent but mad as a hatter, Melvin needs two bars of soap to wash his hands and hates to be touched or even spoken to. Melvin torments his neighbor in Manhattan—a gay artist (Greg Kinnear)—but the movie, as we can tell early on, is a Scrooge story. The question is not when Melvin will melt but how. A superbly written and acted tearjerker. (Denby; 12/22–29/97) (2 hrs. 13 mins.; PG-13) *Village East; 19th Street East; Murray Hill Cinemas; Criterion Center; Gemini; Orpheum 7; Lincoln Square; Metro Cinema; Kingsway; The Movies at Bayside.*

Ayn Rand: A Sense of Life—A documentary of the life and times of the best-selling author and objectivist philosopher. Written and directed by Michael Paxton; narrated by Sharon Gless. (2 hrs. 21 mins.; NR) *Quad Cinema.*

Blues Brothers 2000—Dan Aykroyd returns with a new crew—John Goodman, Joe Morton, and J. Evan Bonifant—and more celebrities, including Aretha, Steve Lawrence, Erykah Badu, and the late Junior Wells. Directed by John Landis. (2 hrs. 4 mins.; PG-13) *Waverly; Chelsea; Criterion Center; 86th Street; First & 62nd St. Cinema; Lincoln Square; Metro Cinema; New Coliseum; Pavilion Theatre; Movieworld; The Movies at Bayside.*

★Boogie Nights—It's the disco-and-cocaine period of bell-bottom L.A. and a small group of porn actors, filmmakers, and hangers-on gathered under the wing of Jack Horner (Burt Reynolds), an avuncular producer who likes to have people hang out at his house. Horner takes one look at Eddie Adams (Mark Wahlberg), a busboy in a Valley club, and decides that Eddie has got the stuff. Mark Wahlberg may have something in his pants, but there's no gleam in his eye. What Wahlberg does best is convey Eddie's desperation. In Wahlberg's scenes with Julianne Moore—who plays Amber Waves, a female porn star—Moore does most of the work. Moore, a great actress, has red, red lips and lambent flesh, yet her eyes are anxious; she's a kind of neurotic siren, always available but frantically unhappy. *Boogie Nights* is made up of many vignettes, and while Anderson is a good observer, he hasn't really shaped the screenplay. The movie has its giddy moments, but in the end it is peculiarly depressing. (Denby; 10/20/97) (2 hrs. 37 mins.; R) *Village East; Eastside Playhouse.*

The Borrowers—John Goodman stars in the film version of the famous series of books about a miniature family. (1 hr. 30 mins.; G) *Village East; Chelsea; 86th Street East; 84th Street; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas.*

★The Boxer—An IRA man, Danny Flynn (Daniel Day-Lewis), comes out of prison after fourteen years and no longer feels hatred for anyone. Danny wants to get back into the ring, where he was once a promising Irish fighter. He likes the discipline of training, and after so many years of numbing self-suppression, he actually needs to feel the pain of being hit. The movie's acts of violence and betrayal may be familiar, but the filmmakers' obvious contempt for people given over to fanaticism is enormously welcome—a call for the most elementary kind of sanity. Even in the smallest roles,

'CUE' COVER PHOTOGRAPH BY DAVID DREBIN
FOR NEW YORK

the acting is exceptionally strong. As long as such English and Irish powerhouses as Emily Watson, Brian Cox, Gerald McSorley, and Ken Stott are ready to make these movies, they will continue to be made. (Denby; 1/12/98) (1 hr. 47 mins.; R) *Waverly; Beekman; 84th Street.*

The Break—Stephen Rea is an I.R.A. man trying to start over in New York, where he falls in with a group of Guatemalan freedom fighters. (1 hr. 36 mins.; R) *Opens Friday.*

Dangerous Beauty—Katherine McCormack is a sixteenth-century Venetian courtesan who uses her brain to trade beauty for power. Starring Rufus Sewell and Fred Ward. Directed by *thirtysomething*'s Marshall Herskovitz. (2 hrs.; R) *Opens Friday.*

Deconstructing Harry—There are some excruciatingly funny moments in Woody Allen's new movie, but scandalously entertaining as parts of it are, the picture still left me in the foulest of foul moods. Ostensibly, it's about a selfish writer, Harry Block (Woody Allen), who travels to his alma mater in order to accept an honorary degree. Harry is at an impasse in both his creative and his personal life, and as he tries to get someone to accompany him on his trip, various women show up and tear into him—he has cheated on them, he has used their experiences with him in his novels and stories, he's a shit, a twerp, a betrayer, and so on. Woody Allen stages the fictional version of various marital events, drawn from Harry's books, and then he shows us the people that the fictions are based on—often very different from the originals. Harry may be an utter dog, but he attracts and disappoints one beautiful young woman after another—and what could be a greater ego blast than that kind of "self-criticism"? It's getting a little creepy to watch a short, pale 61-year-old man kissing (in one movie) Elisabeth Shue, Judy Davis, Hazelle Goodman, Amy Irving, Kirstie Alley, etc., etc. (Denby; 12/22–29/97) (1 hr. 36 mins.; R) *19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

Desperate Measures—Andy Garcia is a police officer with a son who needs a donor transplant, and the perfect match is a convicted multiple murderer. (1 hr. 40 mins.; R) *Village East; 19th Street East; Criterion Center; Gemini; 84th Street; Kingsway; Pavilion Theatre; Movieworld.*

Eve's Bayou—A little girl in Louisiana discovers the mix of fact, fiction, and fantasy in her family's lives. Starring Samuel L. Jackson, Lynn Whitfield, Diahann Carroll, Branford Marsalis, and Kasi Lemmons. (1 hr. 49 mins.; R) *Worldwide Cinemas.*

Fallen—Denzel Washington stars as a detective who put away a demonic serial killer, only to find that there's an evil copycat on the loose. (2 hrs.; R) *19th Street East; Criterion Center; 84th Street.*

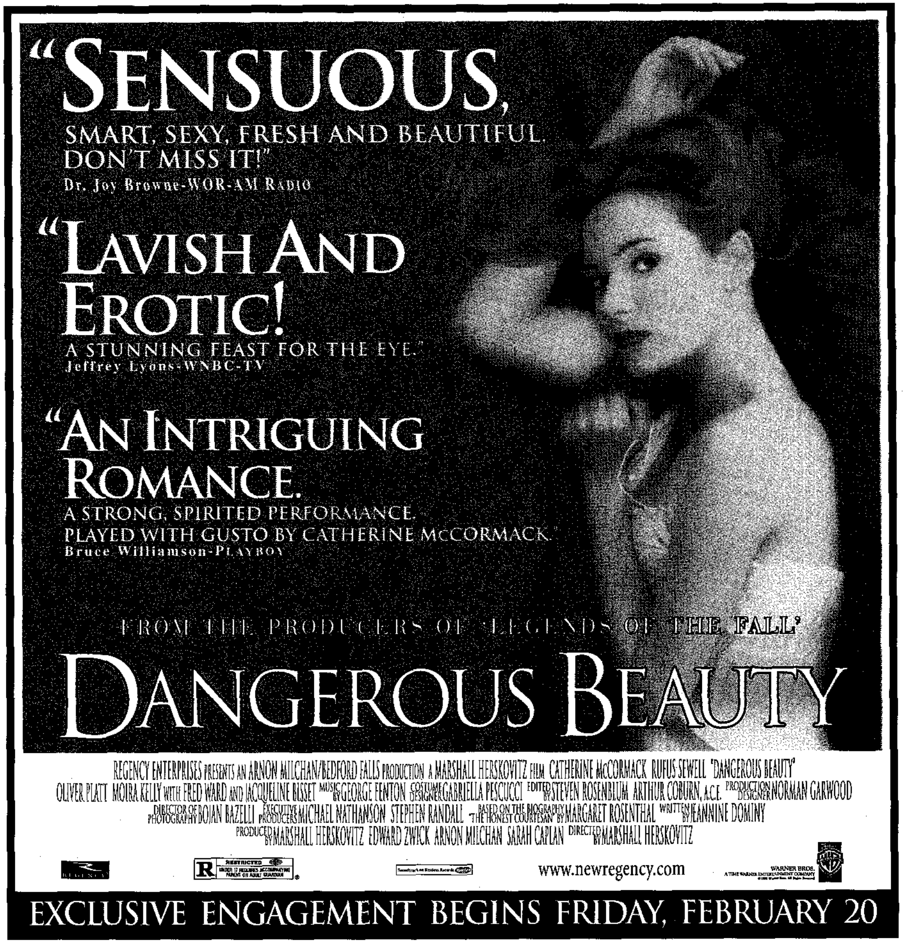
Fallen Angels—Wong Kar-Wai's latest frantic fantasy, about a hitman who's ready to wind things down and the two women who keep him in the game. (1 hr. 36 mins.; NR) *Film Forum.*

Four Days in September—In Brazil, anti-government revolutionaries kidnap the American ambassador and hold him hostage for four days in 1969. Based on a true story. Starring Alan Arkin as the U.S. diplomat. Directed by Bruno Barreto. (1 hr. 46 mins.; R) *Village East; Lincoln Plaza Cinemas.*

The Full Monty—Robert Carlyle stars as Gaz, an out-of-work steelworker in Sheffield, England, who rounds up his unemployed friends and persuades them to put together a male strip troupe. Directed by Peter Cattaneo. (1 hr. 30 mins.; R) *Art Greenwich Twin; Screening Room; Sutton.*

The Gingerbread Man—See Denby, page 123. (1 hr. 55 mins.; R) *Village East; Chelsea; Coronet; Lincoln Square.*

★**Good Will Hunting**—Mopping up at M.I.T., Will Hunting (Matt Damon) casually solves problems left on the blackboards, problems intended to stump the best mathematical minds in America. The formidable Professor Lambeau (Stellan Skarsgård), recognizing Will's uncanny talent, takes the boy under his wing, keeping him out of jail by agreeing to get him into therapy. Will lands in the office of Lambeau's old friend and rival Sean McGuire (Robin Williams), a bit of a screw-up himself but perhaps the one shrink in Boston who can understand Will. The boy doesn't want to be "saved." He wants to be left alone. People turn



"SENSUOUS,
SMART, SEXY, FRESH AND BEAUTIFUL.
DON'T MISS IT!"
Dr. Joy Browne-WOR-AM Radio

"LAVISH AND EROTIC!
A STUNNING FEAST FOR THE EYE."
Jeffrey Lyons-WNBC-TV

"AN INTRIGUING ROMANCE.
A STRONG, SPIRITED PERFORMANCE.
PLAYED WITH GUSTO BY CATHERINE McCORMACK."
Bruce Williamson-PLAYBOY

FROM THE PRODUCERS OF 'LEGENDS OF THE FALL'

DANGEROUS BEAUTY

REGENCY ENTERPRISES PRESENTS AN ARNON MILCHAN/BEDFORD FALLS PRODUCTION A MARSHALL HERSKOVITZ FILM CATHERINE McCORMACK RUFUS SEWELL 'DANGEROUS BEAUTY' OLIVER PLATT MOIRA KELLY WITH FRED WARD AND JACQUELINE BISSET MUSIC BY GEORGE FENTON COSTUME DESIGNER GABRIELLA PESCUCCI EDITED BY STEVEN ROSENBLUM ARTHUR COBURN, A.C.E. PRODUCTION DESIGNER NORMAN GARWOOD DIRECTOR OF PHOTOGRAPHY BOJAN BAZELLI EXECUTIVE PRODUCERS MICHAEL NATHANSON STEPHEN RANDALL BASED ON THE BIOGRAPHY "THE HONEST COURTESAN" BY MARGARET ROSENTHAL WRITTEN BY JEANNINE DOMINY PRODUCED BY MARSHALL HERSKOVITZ EDWARD ZWICK ARNON MILCHAN SARAH CAPLAN DIRECTED BY MARSHALL HERSKOVITZ

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

www.newregency.com

WARNER BROS. A TIME WARNER ENTERTAINMENT COMPANY

EXCLUSIVE ENGAGEMENT BEGINS FRIDAY, FEBRUARY 20

Solutions to last week's puzzles

■	B	R	O	G	U	E	■	C	H	I	P	I	N	■
■	E	■	U	■	M	■	C	■	A	■	R	■	E	■
F	L	A	T	■	B	R	A	I	N	B	O	X	E	S
■	I	■	D	■	R	■	R	■	D	■	S	■	D	■
A	N	G	O	L	A	■	R	O	L	L	C	A	L	L
■	D	■	■	■	G	■	I	■	E	■	R	■	E	■
C	A	T	T	L	E	P	E	N	■	D	I	G	S	■
■	■	■	E	■	■	■	R	■	■	■	B	■	■	■
■	S	A	S	H	■	E	P	A	U	L	E	T	T	E
■	P	■	T	■	P	■	I	■	P	■	■	■	E	■
T	H	U	M	P	I	N	G	■	L	O	C	U	M	S
■	E	■	A	■	N	■	E	■	I	■	R	■	P	■
W	R	I	T	T	E	N	O	F	F	■	U	S	E	D
■	E	■	C	■	R	■	N	■	T	■	S	■	R	■
■	S	C	H	O	O	L	■	A	S	T	H	M	A	■

I	C	A	M	E	■	■	■	N	O	D	E	S	■	■	A	L	O	F	T	■
B	O	E	I	N	G	■	B	O	L	E	R	O	S	■	L	I	N	E	A	L
M	I	R	R	O	R	■	A	N	I	M	A	T	E	■	A	M	E	L	I	A
■	F	O	A	L	I	N	L	O	V	E	S	O	R	A	B	B	I	T	L	Y
■	■	■	N	A	P	E	■	S	I	R	■	■	A	M	A	■	■	■	■	■
■	A	D	D	■	P	E	G	■	E	I	R	E	■	A	M	P	■	O	D	D
E	W	E	A	R	E	D	E	E	R	T	O	M	Y	H	A	R	T	T	O	O
N	H	L	■	A	R	S	O	N	■	■	T	I	E	■	N	E	A	T	E	R
D	I	R	T	Y	■	■	■	D	A	N	■	T	O	Y	■	S	T	O	R	M
O	L	I	O	■	D	E	L	E	T	E	D	■	M	O	A	T	■	■	■	■
W	E	O	T	T	E	R	I	D	O	W	E	C	A	N	G	O	A	T	T	O
■	■	■	■	I	N	L	A	■	M	E	L	A	N	G	E	■	P	R	O	S
R	E	C	A	P	■	E	B	B	■	L	A	I	■	■	■	L	E	A	R	S
E	L	E	C	T	S	■	L	O	B	■	■	N	I	C	H	E	■	M	A	I
P	I	N	T	O	T	H	E	Y	A	K	D	E	T	R	I	O	M	P	H	E
S	A	T	■	E	R	E	■	S	A	R	A	■	S	E	T	■	O	S	S	■
■	■	■	■	■	E	R	S	■	■	I	N	A	■	E	C	R	U	■	■	■
A	L	P	A	C	A	B	A	G	A	N	D	G	O	P	H	E	R	M	Y	■
B	A	L	S	A	M	■	D	I	N	G	I	E	R	■	U	S	N	A	V	Y
C	R	U	I	S	E	■	A	B	I	L	E	N	E	■	P	E	E	K	E	D
■	A	S	T	E	R	■	■	B	L	E	S	T	■	■	■	T	R	E	S	S

NEW YORK
READER SERVICES

MOVING?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.
Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

NEW SUBSCRIPTION OR RENEWAL?

Fifty issues of *New York*, only $42.00.
Please check the appropriate box.

UNLISTING SERVICE?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.
☐ Change of address: Please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME
ADDRESS APT. NO.
CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. BOX 54661
BOULDER, COLORADO 80322-4661

themselves inside out trying to help him, but he repels them all. This movie has wit and temperament to burn—there isn't a dead scene in it anywhere. In the end, however, the script takes a disastrous turn toward conventionality. What I will always remember is an edge of temper. The film persuades us that genius is of incalculable worth but utter hell to live with. (Denby; 12/8/97) (2 hrs. 5 mins.; R) *Angelika Film Center; Chelsea West; Murray Hill Cinemas; New York Twin; UA East; Lincoln Square; Pavilion Theatre; Movieworld.*

Great Expectations—A modern-day twist on the Dickens tale, with Ethan Hawke as a poor artist and fisherman whose mysterious benefactor sets him up as SoHo's newest hot talent. Gwyneth Paltrow is the pretty girl he's known and loved forever—though, given her pervasive unpleasantness, it's not clear why. Directed by Alfonso Cuaron. (1 hr. 50 mins.; R) *Angelika Film Center; 34th Street Showplace; Chelsea; Coronet; Ziegfeld; Orpheum 7; 84th Street; Olympia Theatre; Kingsway; Pavilion Theatre; Movieworld; The Movies at Bayside.*

Half Baked—A band of guys who smoke too much dope sell stolen medical marijuana to get a buddy out of jail. Starring comedian David Chappelle, who co-wrote the script. (About 1 hr. 30 mins.; R) *Criterion Center.*

Hard Rain—Morgan Freeman and Christian Slater do battle over $3 million while riding Ski-doos in a flooding midwestern town. With Minnie Driver and Randy Quaid. (About 2 hrs.; R) *New Coliseum; Kingsway.*

Hurricane Streets—A young East Village boy tries to get off the juvenile-delinquent track he's on. Winner of three Sundance awards. Directed by Morgan J. Freeman. (1 hr. 28 mins.; R) *Angelika Film Center; 19th Street East; First & 62nd St. Cinema; Lincoln Square.*

I Love You . . . Don't Touch Me—A twentysomething virgin tries to understand the reality of today's dating world. The directorial debut of Julie Davis. (1 hr. 30 mins.; R) *Opens Friday.*

The Jackal—Bruce Willis is a killer for hire and Richard Gere an Irish terrorist with a good heart who tries to stop him from shooting someone very, very important. A master of disguises, Willis wears a variety of bizarre outfits and mustaches, and in one sequence, eager to pick up a gay man in a bar, he dons a blondined wig that makes him look rather cute. These sudden shifts in apparel—Willis might be a guest on an old TV variety show—are about the only amusement in a pedestrian thriller that does everything by rote. (Denby; 11/24/97) (1 hr. 23 mins.; R) *Worldwide Cinemas.*

Jackie Brown—Quentin Tarantino has written some scandalously funny lines for Samuel L. Jackson, who plays one Ordell Robbie, an egotistical L.A. gun seller. Ordell keeps a number of people in his employ, including a libidinous white surfer girl (Bridget Fonda); a mangy ex-con (Robert De Niro); and a stewardess, Jackie Brown (Pam Grier), who carries cash for Ordell back and forth between Los Angeles and Mexico. The movie is about Jackie's attempt to break free of Ordell and fleece him of his money. The picture is actually an elongated and ambitious B movie—a dogged homage to the kind of atmospheric minor crime picture that Tarantino, having grown up in a video store, enjoys more than he does prestige movies. He has built the movie around Pam Grier, the strapping, bodice-spilling star of early-seventies black exploitation movies, yet she's a limited performer, and she can't really bloom in the realistic, matter-of-fact framework that Tarantino has constructed for her. Most of the time, Tarantino pairs her with another B-movie actor, the somber, stone-faced Robert Forster. When Forster acts with Grier we realize what Tarantino is getting at. These two actors, sitting across a table in some dim bar, don't open anything up; they're not particularly expressive. Perhaps Tarantino is saying that this is what people in the crime world are really like—sly, mean, and limited. The plot is enormously complicated and never speeds up. At the climax, in fact, it slows down: Tarantino shows us the same sequence of events three times consecutively, each time from the point of view of a different character. After the formal bravura of *Pulp Fiction*, it's as if he were saying, "Look, no tricks; everything is exactly as it seems." So it may turn out that Quentin Tarantino is not, after all, the American Godard, not a mall-rat pop genius eager to transform pulp into formally demanding art. He really likes pulp for its stiff, repetitive, bullheaded qualities. He likes it so much, he's made his own sober version of it. (Denby; 1/5/98) (2 hrs. 34 mins.; R) *Embassy 2–3.*

Kundun—Unlike the fatuous, conventional *Seven Years in Tibet*, this movie has been made with love. It has an assured beauty and an exquisite formality that honor the subject. And yet, lovely as it is, *Kundun* is of very little dramatic interest—it's an extremely beautiful, boring movie. A boy grows into a gracious and modest young man, a man not always sure that he's up to the role of leader; but still, he has no great spiritual crisis, no awful time of testing, and everyone in Lhasa gathers around and tutors and protects him. Approaching an alien tradition, Scorsese is entirely respectful, and the respectfulness dulls out the movie. I can't escape the feeling that Buddhism is an impossible subject for the movies. After all, great movie characters are men of overbearing will—Charles Foster Kane, or Vito and Michael Corleone, or Scorsese's Jake La Motta—not characters who renounce will. (Denby; 1/5/98) (1 hr. 53 mins.; PG) *Village East; Guild 50th Street.*

Leather Jacket Love Story—An erotic gay comedy about a love affair between a valley boy and a biker. Starring Sean Tataryn and Christopher Bradley. (1 hr. 40 mins.; NR) *Opens Friday at the Quad.*

★Live Flesh—This is the best movie from Almodóvar since that Iberian screwball classic Women on the Verge of a Nervous Breakdown. The story, which has been freely adapted from a Ruth Rendell novel, teases symmetry into an Almodóvarian pretzel. Eager to become the world's greatest lover, our hero Victor (Liberto Rabal) sleeps with the wives of the two Madrid policemen who once put him in jail—first Clara (the great Angela Molina, of the tragic mask), who is much adored by her obsessive husband, Sancho (Pepe Sancho). Taking Victor in hand, she teaches him some of the more essential points of lovemaking, and under Clara's tutelage, he becomes a saner and gentler fellow—a better man, in every sense. Bored with Clara, Victor pursues the exquisite Elena (Francesca Neri), the woman who lured him into trouble some years earlier. It was at Elena's house that the 20-year-old Victor accidentally shot Sancho's partner, a promising young police detective named David (Javier Bardem). After the shooting, Elena, a rich girl dabbling in drugs, was so guilty over her own role in the affair that she married David, who is now confined to a wheelchair. He's a thoroughly virile man in every sense but the literal one. So the adulterous joining of Victor and Elena is charged with the many varieties of desire, guilt, and ambivalence. It's a scene worth waiting for—certainly the most sensual of Almodóvar's heterosexual love scenes. For Almodóvar, sexual passion is part of the cruel joke of Spanish guilt and fatalism. Sex is a matter of life and death that drives people into absurd situations; Almodóvar's most tragic scenes slide into farce (and vice versa). Despite his erotic fixations, Pedro Almodóvar is the cinema's last true innocent. (Denby; 1/26/98) (1 hr. 30 mins.; R) *Angelika Film Center; Lincoln Plaza Cinemas.*

Love Walked In—Denis Leary is a lounge pianist who uses his own pretty wife (Aitana Sanchez Gijon) to set up a wealthy patron as an adulterer. With Terence Stamp. Directed by Juan J. Campanella. (1 hr. 30 mins.; R) *Opens Friday.*

Ma Vie en Rose—The incredibly appealing story of a little boy who thinks he's a little girl and the emotional upheavals this stubborn belief creates among his family and neighbors. Winner of a 1996 César award. (1 hr. 28 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

★Midnight in the Garden of Good and Evil—Kevin Spacey plays Jim Williams, the real-life Savannah plutocrat and antiques dealer who empties a gun into his nasty young lover (Jude Law) and goes on trial for murder. The movie, adapted from John Berendt's best-seller by screenwriter John Lee Hancock and directed by Clint Eastwood, preserves Berendt's portrait of Savannah as an odd but vibrant moss-hung backwater of the old South. There's nothing vulgar or forced or too explicit in the movie, and he shares and even amplifies Berendt's live-and-let-live manner. Berendt's autobiographical writer figure has been given a name, John Kelso (John Cusack, charming as always), given a love interest (Alison Eastwood, Clint's appealing daughter), and made more active than the author's modest, recording "I." Kelso arrives with a specific magazine assignment—to write about Jim Williams's famous parties—and once the trial begins, he makes it clear that he's staying to write a book; he even enters into an ethically dubious arrangement with Williams and his lawyer (Jack

Talent
Too Beautiful for You

"I'm completely unrecognizable," says Catherine McCormack quietly, relaxing in an uptown hotel lounge. McCormack is the British actress whose beatific face and streaming tresses were admired by everyone—or, at least, every *man*—who caught her portrayal of William Wallace's murdered wife in *Braveheart.* Since then, she's traded her signature locks for a short, tussled nest and taken to wearing heavy-rimmed glasses. It's almost a disguise of sorts, which she welcomes when she's on holiday, like she is now. But with three films due for release this year, the 25-year-old actress is hoping her anonymity is only temporary. McCormack appears—long golden hair intact—as a brainy sixteenth-century Venetian prostitute in *Dangerous Beauty* (opening Friday). In May, she stars in *Land Girls,* as a volunteer in Britain's all-female farming corps during World War II. And she's just wrapped *Dancing at Lughnasa,* opposite Meryl Streep in the screen version of Brian Friel's play. ("So beautifully written," she says, "there's not a word out of place.") In April, she'll be back in London, filming a comedy about coupling called *This Year's Love.* Today, however, she's content to sip her cabernet—and enjoy an unabashedly touristy vacation with her father. "Tomorrow," she says, peering out from under her bed-head bangs, "we're going to take a helicopter ride around the city." **Patricia Falvo**

Photograph by Mario Tursi/Monarchy Regency Entertainment.

Thompson) to share his information about the case and even help the defense, in return for access. Lady Chablis grabs at her moment of cinematic glory with upraised talons: Eastwood may have been too amused (or intimidated) by her to shut her off. The movie compresses four trials stretching over eight years into a single trial (dominated by Jack Thompson, the superb Australian actor doing an expert imitation of a good ol' boy). In the end, *Midnight* is a meditation on the unknowability of the truth. (Denby; 12/1/97) (2 hrs. 35 mins.; R) *Worldwide Cinemas.*

Moon Over Broadway—A documentary of the making of Carol Burnett's Broadway comedy, *Moon Over Buffalo.* Created by D.A. Pennebaker and Chris Hegedus. (1 hr. 38 mins.; NR) *Film Forum.*

Mother and Son—The haunting, quiet story of a dying woman comforted by her adult son. Directed by Alexander Sokurov. (1 hr. 13 mins.; NR) *Film Forum.*

Mouse Hunt—Nathan Lane and Lee Evans inherit a mansion and square off against a mouse. (1 hr. 37 mins.; PG) *Gemini.*

Mrs. Dalloway—See Denby, page 123. (1 hr. 37 mins.; PG-13)

Nil by Mouth—Gary Oldman wrote and directed this story of the grim realities of today's working class in England. Starring Kathy Burke and Ray Winstone. (2 hrs. 8 mins.; R) *Angelika Film Center.*

Palmetto—Fresh out of prison, Woody Harrelson returns to his seaside Florida town and gets back into trouble. Lured, mostly, by Elisabeth Shue and Chloe Sevigny. Also starring Gina Gershon and Michael Rapaport. (2 hrs.; R) *Opens Friday.*

Paul Monette: The Brink of Summer's End—Last year's Sundance audience favorite in the documentary competition is a captivating biography of the late gay writer and activist Paul Monette. Created by Monte Bramer and Leslie Klainberg. (1 hr. 30 mins.; NR) *Quad Cinema.*

The Replacement Killers—Chow Yun-Fat is an assassin whose desire to leave the business gets him into trouble with the mob; Mira Sorvino is the petty criminal who guides him out of trouble. Directed by Antoine Fuqua. (1 hr. 30 mins.; R) *Village Theatre VII; Chelsea; First & 62nd St. Cinema; Orpheum 7; 84th Street; Centre Sunnyside.*

Senseless—Marlon Wayans is a workaholic who competes with David Spade for a $60,000-a-year analyst's job. (1 hr. 30 mins.; R) *Opens Friday.*

Shock Corridor—Samuel Fuller's 1963 hallucinatory story of a reporter who gets his sister to say he molested her so that he can be committed to an insane asylum that he's trying to investigate. With Constance Towers and Peter Breck. (1 hr. 41 mins.; NR) *Film Forum.*

Sphere—Dustin Hoffman, Samuel L. Jackson, and Sharon Stone are part of a group of scientists summoned by the government to explore a spacecraft that has been on the ocean floor for almost 300 years. Also starring Peter Coyote and Liev Schreiber. Barry Levinson directs the adaptation of Michael Crichton's thriller. (About 2 hrs.; R) *Village East; 34th Street Showplace; Chelsea West; 72nd St. East; Orpheum 7; Lincoln Square; New Coliseum; Nova; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld; Plaza .*

Spice World—The U.K.'s Spice Girls tool around London. (1 hr. 30 mins.; PG) *Criterion Center; 84th Street; Nova; Pavilion Theatre; Movieworld.*

★**The Sweet Hereafter**—Atom Egoyan's film is a rarity. Adapted from Russell Banks's 1991 novel devoted to the aftermath of a devastating school-bus accident, the film appears to be a kind of detective story. A big-city lawyer, Mitchell Stephens (Ian Holm), enters a snowy, forlorn town in British Columbia after fourteen children have died and travels about interviewing the parents and survivors, desperate to enlist everyone, including the teenage survivor, Nicole (Sarah Polley), in a grievance suit. As Stephens investigates, we see what led up to the accident—the family life of the town, with its fissures and its secrets, including adultery and a suggestion of incest—and eventually we see the accident itself. The film cuts backward and forward in time, and we expect that Stephens will uncover some amazing circumstance that will explain everything. We experience the accident through the eyes of Billy (Bruce Greenwood), who is driving behind the bus and is the father of two of the children. Billy sees; he's the hero of the movie, an unillusioned man, rejecting avenging lawyers and bad-luck omens in favor of the most bitter reality. His adulterous scenes with Alberta Watson (the mother in David O. Russell's *Spanking the Monkey*) have an acrid intimacy. The actors are all excellent in a plain style that avoids irony, pose, perversity. By the end of the movie, everything comes together—the answer to the detective inquiry is all that is most difficult to face in life. If there were many movies as reality-bound as this one, I think I would go mad. That this one exists, however, is almost a blessing. (Denby; 11/24/97) (1 hr. 52 mins.; R) *Lincoln Plaza Cinemas.*

Opening
An Irish Stew

In 'The Break,' Stephen Rea (below, with Rosana Pastor) is just another anguished IRA man trying for a new, law-abiding life. But when he moves to New York, he falls for a beautiful Guatemalan freedom fighter—and for her cause, too. Starts Friday, February 20.

Photograph courtesy of Castle Hill Productions.

★**Titanic**—Writer-director James Cameron has pulled it off. This fabulously expensive watery epic is actually a very good movie. *Titanic* begins with a treasure hunter, Brock Lovett (Bill Paxton), who is obsessed with the sunken hulk. Lovett's submersible robot enters one of the deluxe staterooms to retrieve not the famous diamond he was looking for but only a drawing of a naked young woman wearing the stone. It turns out that the woman, Rose, is still alive; she's an articulate 100-year-old beauty (Gloria Stuart) who joins Lovett at his ship and then holds him and his crew of techno-ruffians in thrall with her story of what happened. Back in 1912, the 17-year-old Rose DeWitt Bukater (Kate Winslet) boards the ship in utter misery. Rose is accompanied by her awful fiancé, Cal Hockley (Billy Zane), a domineering steel baron from Pittsburgh, and her snobbish mother (Frances Fisher). Onboard, Rose meets her soul mate, Jack Dawson (Leonardo DiCaprio). A gambler, Jack has the wit to see that Rose's unhappiness hides a bold, deeply romantic and sexual nature. Except for the crude, good-hearted Denver millionairess Molly Brown (Kathy Bates), the wealthy are unspeakably rude or just frightened and starchy. Jack, the interloper, takes Rose down to steerage, where the real people are having themselves a fine time drinking and dancing up a storm. This sort of cheesy stuff is redeemed only by the romantic charge between Winslet and DiCaprio. The sinking is lovely—detailed, agonizingly slow at first and then rushed and panicky and grandly gruesome at the end. As Jack and Rose hang at the railing, people lose their grip and go crashing down the deck or fall from the heights into the water. After the ship goes under, Cameron has his finest, cruelest moment—the survivors left in the vast expanse of freezing water wailing in confusion. As for Rose, she is delivered into an active and brilliant life. The ship may be ponderous, but Cameron's conception stays light in the water. (Denby; 12/22–29/97) (3 hrs. 17 mins.; PG-13) *Village Theatre VII; 34th Street Showplace; Chelsea; Astor Plaza; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; New Coliseum; Nova; Olympia Theatre; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld; Plaza ; The Movies at Bayside.*

Tomorrow Never Dies—The first hour or so is laced with the usual satisfying sexual innuendo and insolent humor. Pierce Brosnan, of course, will never possess Sean Connery's aura of menace—Brosnan is Bond lite ("Bond . . . Jim Bond")—but Jonathan Pryce is self-amused and amusing as a Rupert Murdoch–like media entrepreneur who foments a war between Britain and China. There is a fine BMW 750IL that can be driven by remote control (i.e., from the backseat), but much of the action—explosions, more explosions, men firing at one another with machine guns—is just as boring as the action in ten other big movies of the past year. You won't miss a thing should you leave well before the end. If more can't be found in Bond than this, I wouldn't object, in principle, to that tuxedo's being hung up in the closet for good. (Denby; 1/12/98) (2 hrs.; PG-13) *Criterion Center.*

Village of Dreams—Two boys grow up in the Japanese countryside after WWII. Directed by Yoichi Higashi. (1 hr. 52 mins.; NR) *Cinema Village 12th St.*

★**Wag the Dog**—Barry Levinson's political and media satire goes as fast as the wind, and that's a relief because the idea behind the movie is thin. Very thin—and at times offensively glib. So if Levinson had directed with a heavy hand, or paused for more than an instant's reflection, he would have killed the nasty fun. It's less than two weeks before an election, and the president, seeking another term, is accused of molesting a teenage girl just outside the Oval Office. That the allegation may be false is not the point; the Washington *Post* is about to run the story. What to do? The president's operative Winifred Ames (Anne Heche) calls in a Dick Morris–like Mr. Fixit, Conrad Brean (Robert De Niro), and Brean, together with a big-deal Hollywood producer, Stanley Motss (Dustin Hoffman), distracts the press and the public. They whip up a nonexistent war with mighty Albania, complete with sinister Albanian terrorists crossing the Canadian border carrying a nuke in a suitcase. Now, satire doesn't have to be responsible, but it does have to be internally coherent, and this idea, however funny, is so extremely opportunistic—and at times so crassly conceived—that it falls into a variety of contradictions of its own making. (The script was written by David Mamet, who claims never to have read the novel—*American Hero*, by Larry Beinhart—that an earlier version of the screenplay was based on.) I have to say that *Wag the Dog* is accomplished and at times viciously funny. Levinson, shooting very fast and cheaply, creates a likable, low-key world of rogues and scoundrels working together to gull the public; we enjoy their company, we enjoy the pretense that political and media life is like this—fast, wisecracking, devastatingly effective. The picture conveys an irresistible pleasure in fakery for its own sake, and that's its charm. (Denby; 1/19/98) (1 hr. 40 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Orpheum 7; Lincoln Square.*

The Wedding Singer—Adam Sandler is an eighties-era musician reluctantly playing the wedding circuit who falls in love with the already-engaged Drew Barrymore. With Christine Taylor and Alexis Arquette. (1 hr. 35 mins.; PG-13) *Village East; 19th*

Street East; Cinema I, II, Third Ave.; Criterion Center; 86th Street; Lincoln Square; Kingsway; Pavilion Theatre; Centre Sunnyside; Main Street Cinemas; Movieworld.

★**The Wings of the Dove**—The movie differs from Henry James's novel in a hundred particulars, but the great point is that it works on its own terms, which is all one can ask. At the center, there are two young people who love each other but need money. Kate Croy (Helena Bonham Carter), clever, beautiful, and distinguished, lives in London with her wealthy aunt (Charlotte Rampling), who is determined to marry her off to a rich man and who does what she can to break up Kate's relationship with the charming but penurious young journalist Merton Densher (Linus Roache). By degrees, and without his quite understanding it, Densher gets pulled into a conspiracy that Kate engineers. For there is another young person in their social circle, the fabulously wealthy American heiress Millie Theale (Alison Elliott), who is sweet, generous, and wasting away from some nameless disease. Millie needs a lover; she needs to live. Kate, who genuinely likes her, wants Millie to be happy and to know love—with Densher, who would then inherit the money, after Millie's death, that would allow Kate to marry him. The complicating factor—Henry James always has a complicating factor—is that Densher falls for Millie; or rather, he falls for her desire to experience everything she can before dying. The filmmakers have aggressively bumped the period ahead from 1902 to 1910; the characters take the subway, smoke cigarettes furiously, and attend a gallery exhibit of Klimt's decadent nudes. We get the point: Kate Croy and Merton Densher are modern personalities, rebels against the constrictions of their time. Rebellion is certainly not something that Henry James had in mind, but it's a minor vulgarization. (Denby; 11/10/97) (1 hr. 43 mins.; R) *Angelika Film Center; 59th Street East; Beekman; Lincoln Square.*

Zero Effect—Bill Pullman and Ben Stiller star as a private detective and a lawyer who try to trip up a blackmailer (1 hr. 55 mins.; R) *Village Theatre VII; Chelsea; Lincoln Square.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Good Will Hunting; Great Expectations; Gummo; Hurricane Streets; Live Flesh; Nil By Mouth; The Wings of the Dove.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *L.A. Confidential; The Full Monty.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Village of Dreams.* (See also "Museums, Societies, Etc.")

Film Forum—209 W. Houston St. (727-8110) *Fallen Angels; Happy Together; Moon Over Broadway; Mother and Son; Shock Corridor.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W.13th St. (255-8800) *Ayn Rand: A Sense of Life; Ma Vie en Rose; Paul Monette: The Brink of Summer's End.*

Screening Room—54 Varick St. (below Canal) (334-2100) *The Full Monty; The City of Lost Children.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *As Good As It Gets; Boogie Nights; The Borrowers; Desperate Measures; Four Days in September; The Gingerbread Man; Kundun; Mrs. Brown; Sphere; The Rocky Horror Picture Show; The Wedding Singer.* (See also "Museums, Societies, Etc.")

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *The Apostle; The Replacement Killers; Titanic; Wag the Dog; Zero Effect.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Blues Brothers 2000; The Boxer.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *As Good As It Gets; Deconstructing Harry; Desperate Measures; Fallen; Hurricane Streets; Wag the Dog; The Wedding Singer.*

34th Street Showplace—238 E. 34th St. (532-5544) *Great Expectations; Sphere; Titanic.*

Chelsea—260 W. 23rd St. (505-CINE#597) *The Apostle; Blues Brothers 2000; The Borrowers; The Gingerbread Man; Great Expectations; The Replacement Killers; Titanic; Zero Effect.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Good Will Hunting; Sphere.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *As Good As It Gets; Deconstructing Harry; Good Will Hunting; Wag the Dog.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *The Wings of the Dove.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Titanic.*

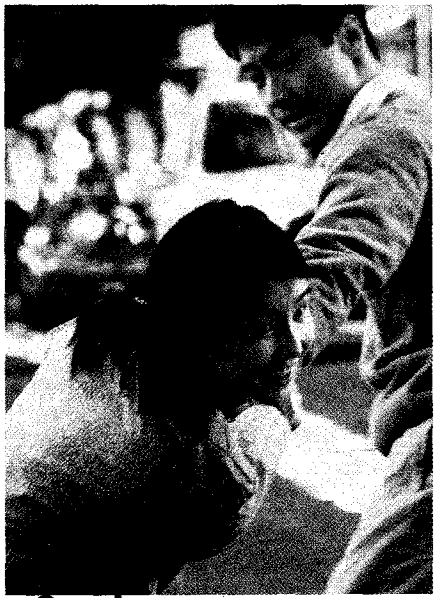
Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Deconstructing Harry; Wag the Dog; The Wedding Singer.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Gingerbread Man; Great Expectations.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *As Good As It Gets; Blues Brothers 2000; Desperate Measures; Fallen; Half Baked; Spice World; Tomorrow Never Dies; The Wedding Singer.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Shall We Dance?.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Boogie Nights.*



Opening
Paradise Postponed

In *Comrades, Almost a Love Story,* two mainland-Chinese immigrants (Maggie Cheung and Leon Lai, above) meet in Hong Kong, then spend the next ten years staving off their increasingly unavoidable love for each other. Hong Kong's 1997 Movie of the Year opens Friday, February 20, at Cinema Village.

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Deep Rising.*

Embassy 2–3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Amistad; Jackie Brown; Scream 2.*

Guild 50th Street—33 W. 50th St. (757-2406) *Kundun.*

Paris Theatre—4 W. 58th St. (688-3800). (See also "Museums, Societies, Etc.")

State—1540 Broadway (391-2900) *Good Will Hunting; The Replacement Killers; Sphere.*

Sutton—205 E. 57th St. (759-1411) *The Full Monty; Mrs. Brown.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Eve's Bayou; Home Alone 3; The Jackal; Kiss the Girls; Midnight in the Garden of Good and Evil; The Postman.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Great Expectations.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Sphere.*

86th Street—125 E. 86th St. (505-CINE#604) *Blues Brothers 2000; The Wedding Singer.*

86th Street East—210 E. 86th St. (249-1144) *The Borrowers; Mrs. Brown.*

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *The Boxer; The Wings of the Dove.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *The Apostle; Blues Brothers 2000; Hurricane Streets; The Replacement Killers; Titanic.*

Gemini—1210 Second Ave., at 64th St. (832-1670) *As Good As It Gets; Desperate Measures; In & Out; Mouse Hunt; The Rainmaker.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *L.A. Confidential; Good Will Hunting.*

Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *As Good As It Gets; Great Expectations; The Replacement Killers; Sphere; Titanic; Wag the Dog.*

UA East—1629 First Ave., at 85th St. (249-5100) *Good Will Hunting.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *L.A. Confidential.*

84th Street—2310 Broadway, at 84th St. (877-3600) *Amistad; The Borrowers; The Boxer; Desperate Measures; Fallen; Great Expectations; The Replacement Killers; Spice World.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Apostle; Deconstructing Harry; Four Days in September; Live Flesh; Ma Vie en Rose; The Sweet Hereafter.*

Lincoln Square—1998 Broadway, at 68th St. (336-5000) *As Good As It Gets; Blues Brothers 2000; The Gingerbread Man; Good Will Hunting; Hurricane Streets; Sphere; Titanic; Wag the Dog; The Wedding Singer; The Wings of the Dove; Zero Effect.* IMAX: *Across the Sea of Time; L5—First City in Space; Into the Deep; Titanic.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *As Good As It Gets; Blues Brothers 2000.*

New Coliseum—701 W. 181st St. (740-1545) *Blues Brothers 2000; Hard Rain; Sphere; Titanic.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Sphere; Spice World; Titanic.*

Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Great Expectations; Titanic.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *Afterglow.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Blues Brothers 2000; The Borrowers; Deep Rising; Desperate Measures; Good Will Hunting; Great Expectations; Hard Rain; Hurricane Streets; The Replacement Killers; Sphere; Spice World; Titanic; The Wedding Singer.*

Concourse Plaza—214 E. 161th St. (588-8800) *Blues Brothers 2000; The Borrowers; Deep Rising; Desperate Measures; Hard Rain; Mouse Hunt; The Replacement Killers; Sphere; Spice World; Star Kid; Titanic.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Blues Brothers 2000; The Borrowers; Deep Rising; Desperate Measures; Hard Rain; Mouse Hunt; The Replacement Killers; Sphere; Spice World; Titanic; The Wedding Singer.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *The Apostle; As Good As It Gets; Blues Brothers 2000; The Borrowers; Good Will Hunting; Great Expectations; Titanic.*

Photograph courtesy of Peter Chow International.

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *The Borrowers; Sphere; Titanic.*

Cobble Hill—265 Court St. (596-9113) *The Apostle; As Good As It Gets; The Borrowers; Sphere; The Wedding Singer.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Desperate Measures; Hurricane Streets; The Replacement Killers; Sphere; Spice World; The Wedding Singer.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Blues Brothers 2000; Deep Rising; The Replacement Killers; Sphere; Spice World.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Sphere; Titanic; The Wedding Singer.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Amistad; Blues Brothers 2000; The Borrowers; Deep Rising; The Replacement Killers; Sphere; Spice World.*

Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *As Good As It Gets; Desperate Measures; Great Expectations; Hard Rain; Titanic; The Wedding Singer.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *Good Will Hunting; Great Expectations; Sphere; The Wedding Singer.*

Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *The Apostle; Blues Brothers 2000; The Borrowers; Desperate Measures; Good Will Hunting; Great Expectations; Sphere; Spice World; Titanic; The Wedding Singer.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *The Borrowers; The Replacement Killers; Sphere; Titanic.*

The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *As Good As It Gets; Blues Brothers 2000; The Borrowers; Deep Rising; Great Expectations; The Replacement Killers; Sphere; Spice World; Titanic; The Wedding Singer.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Blues Brothers 2000; Deep Rising; Great Expectations; Sphere; Spice World; Titanic; The Wedding Singer.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Deceiver; Deep Rising; Fallen; Good Will Hunting; Hard Rain; Wag the Dog.*

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *The Borrowers; The Replacement Killers; Sphere; Titanic; The Wedding Singer.*

Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *As Good As It Gets; Blues Brothers 2000; Hurricane Streets; The Replacement Killers; Spice World; Wag the Dog.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *The Apostle; The Borrowers; The Replacement Killers; Titanic; The Wedding Singer.*

Continental—70-20 Austin St., Forest Hills (544-1020) *Blues Brothers 2000; Good Will Hunting; Sphere.*

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Blues Brothers 2000; Deep Rising; Sphere; Star Kid.*

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *The Borrowers; Desperate Measures; Great Expectations; Hurricane Streets; The Replacement Killers; Spice World; Titanic; The Wedding Singer.*

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Deep Rising; Desperate Measures; Phantoms; Titanic.*

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *The Full Monty; Great Expectations; Spice World.*

Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *The Borrowers; Good Will Hunting; Great Expectations; Sphere; Titanic; The Wedding Singer.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Spice World; Titanic; The Wedding Singer.*

Main Street Cinemas—72-66 Main St. (263-4828) *The Borrowers; Sphere; Titanic; The Wedding Singer.*

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for Renovations.*

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *Blues Brothers 2000; Desperate Measures; Good Will Hunting; Great Expectations; Sphere; Spice World; Titanic; The Wedding Singer.*

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Good Will Hunting.*

Plaza —103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Sphere; Titanic.*

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *As Good As It Gets; Blues Brothers 2000; Great Expectations; Titanic.*

Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *As Good As It Gets.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *As Good As It Gets; Blues Brothers 2000; The Borrowers; Desperate Measures; Good Will Hunting; Great Expectations; Mouse Hunt; Sphere; Spice World; Star Kid; Titanic; The Wedding Singer.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Blues Brothers 2000; Great Expectations; Sphere; Titanic; The Wedding Singer.*

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *The Apostle; As Good As It Gets; Blues Brothers 2000; The Borrowers; Deep Rising; Desperate Measures; Good Will Hunting; Great Expectations; The Replacement Killers; Sphere; Spice World; Titanic; The Wedding Singer.*

Museums, Societies, Etc.

American Museum of the Moving Image—"All That Heaven Allows: A Douglas Sirk Retrospective." 2/21: *Captain Lightfoot* (1954) and *Has Anybody Seen My Gal?* (1951). 2/22: *Written on the Wind* (1956) and *All That Heaven Allows* (1955). "Family Matinee." Through 2/20: *Fairy Tale: A True Story* (1997). 36-01 35th Ave., Astoria, Queens (718-784-0077); $12–$15 nonmembers; $8–$10 members; $4 ages 5–18.

Anthology Film Archives—2/21: *Scenes From Allen's Last Three Days on Earth as a Spirit* (1997). Through 2/19: *The Oyster and the Wind* (1997). "Karel Kachyna Retrospective." 2/20, 2/24 and 2/26: *Long Live the Republic* (1965). 2/21–2/22: *The Cow* (1993). 32 Second Ave., at 2nd St. (505-5110); $7.

Brooklyn Museum of Art—"Black History Month Film Program." 2/21: *Sermons and Sacred Pictures* (1989), *God's Alcatraz* (1993), *In Search of Our Father* (1992). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.

Cinema Village 12th St—"Independent Spirit Awards Screenings." Through 2/19: Last year's best indie films. Cinema Village, 22 E. 12th St. (924-3363). $8.

Different Light—2/22: *The Eyes of Laura Mars* (1978). 151 W. 19th St. (989-4850); free.

Film Forum—"William Haines." 2/23: *Memory Lane* (1926), *A Tailor-Made Man* (1931), and *Remote Control* (1930). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"A History of Hungarian Cinema." 2/17: *Cseplo Gyuri (Gyuri)* (1977) and *Family Nest* (1980). 2/18: *Daniel Takes a Train* (1984) and *Lost Illusions* (1982). 2/19: *Diary for My Children* (1982) and *Light Physical Injuries* (1985). 2/20 and 2/22: *Woyzeck* (1994) and *Vaska* (1996). 2/21: *Satantango* (1994). 2/22: *Light Physical Injuries* (1985). "Independents Night." 2/19: *Travis* (1997). "Movies for Kids." 2/22: *Chitty Chitty Bang Bang* (1968). Call 875-5601 for info. 65 W. 65th St., plaza level (875-5600); $8.50.

French Institute—2/17: *Un héros très discret (A Self-Made Hero)* (1995). 2/24: *Les Mille et une recettes du cuisinier amoureux* (1996). Florence Gould Hall, 55 E. 59th St. (355-6160); $7, $10 double feature.

Japan Society—"Literature to Film." 2/17: *A Certain Killer* (1967). 333 E. 47th St. (752-3015); $7.50.

Jewish Museum—2/18: *Varian Fry: The Artists' Schindler* (1997). 1109 Fifth Ave., at 92nd St. (423-3200); General public $7; members $5.

Museum of Modern Art—"Big as Life: An American History of 8mm Films." 2/19: *Intimate Worlds 4: Stan Brakhage.* "From the Archives: Fernand Léger." 2/19: *L'Inhumaine* (1923). "Second Act." 2/20 and 2/24: *La ricotta* (1962). 2/20 and 2/23: *We All Loved Each Other So Much* (1974). 2/21: *And the Ship Sails On* (1984). 2/21 and 2/24: *Fantasmi a Roma* (1960). 2/22: *Gold of Naples* (1954) and *Voyage to Italy* (1954). 2/23: *Stromboli* (1950). "Family Films." 2/21: Various shorts. "New York City 100." *Manhatta* (1921). "Eisenstein: The Centenary Year." 2/17: *Bronenosets Potyomkin (The Battleship Potemkin)* (1925). "New Documentaries." 2/19–2/20: *A Life Apart* (1997). 11 W. 53rd St. (708-9400); free with $9.50 admission.

Museum of Television & Radio—"TV Movies." Month of February: *The Autobiography of Miss Jane Pittman* (1985). 25 W. 52nd St. (621-6600); $6.

Paris Theatre—Through 2/27: "Views of Merchant Ivory: 3 Continents, 14 Films." 4 W. 58th St. (688-3800). Adults $8.50; seniors and children, $5.

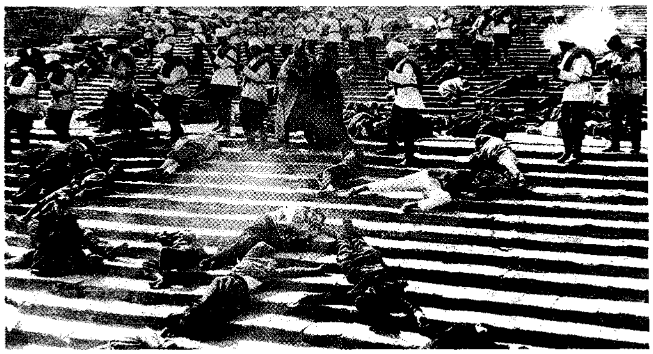
PHAT Shorts Film Festival—2/23: An adventurous new collection of short films and videos. Cantor Film Center, 36 E. 8th St.; $5 suggested donation. Call 979-6792 for more info.

Screening Room—"FUEL Independent Film Tour." Through 2/19: *Alchemy* (1996), *American Job* (1996), *Arresting Gena* (1997), and *The Delicate Art of the Rifle* (1996). Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

Retrospective

Rage Against the Regime

MOMA leads off a yearlong centenary celebration of Sergei Eisenstein's career with a screening of his Russian revolutionary classic, 'The Battleship Potemkin.' These days, the film's innovative, high-speed editing style is primarily used to sell records on MTV, but its justly famous Odessa Steps sequence (right) is still the most imitated three minutes in film history (check out 'The Untouchables' and 'The Naked Gun 2½,' for just two examples). See "Museums, Societies, Etc." for more info.



Photograph courtesy of the Museum of Modern Art.

theater

Nicky Silver...Moon Over Broadway

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Broadway

Previews and Openings

Ah, Wilderness!—Lincoln Center presents Eugene O'Neill's only comedy. Debra Monk stars; Daniel Sullivan directs. $45–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 2/19 for a 3/18 opening. *Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

Art—Three male friendships unravel because of an expensive painting. *(Ars longa, amicitia brevis).* Written by Yasmina Rez; Alan Alda, Alfred Molina, and Victor Garber star. $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 3/1 opening. *Royale Theatre, 242 W. 45th St. (239-6200).*

Cabaret—*Wilkommen!* Sam Mendes directs a revival of this eight-Tony-fabulous musical by Kander and Ebb. Natasha Richardson plays Sally Bowles; Alan Cumming plays the grinning emcee. Ron Rifkin and Mary Louise Wilson also star. $50–$75. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Cabaret, bar, and banquette seating available. In previews for a 3/19 opening. *Club Expo, 124 W. 43rd St. (719-1300).*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Michael Siberry plays the widower captain. $50–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 3/12 opening. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Deborah Gibson plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'Da Noise, Bring In 'Da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

The Capeman—Paul Simon's painstakingly crafted and vigorously ballyhooed new musical finally arrives. The score—a mix of salsa, rock, doo-wop, and gospel tunes—features more than 30 songs; the story, based on one of the most sensational double murders in New York history, is one of redemption, following Salvador Agron, the perp, for more than 30 years of his uncommon life, as he metamorphoses from gang tough to jailhouse poet. Book by Nobel Prize–winning poet Derek Walcott, direction and choreography by Mark Morris, and star turns by Ruben Blades and Marc Anthony. $50–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 1/29/98. *Marquis Theater, 211 W. 45th St. (307-4100).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness; minimalism prevails. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Marilu Henner, Hinton Battle, and Ernie Sabella. (Simon: 12/2/96.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Onstage
The Master Rebuilder

Romulus Linney, who writes with equal dexterity about moneyed stiffs and Blue Ridge hillbillies, has managed to incorporate both in 'Gint,' his Americanized adaptation of 'Peer Gynt' at Theater for the New City. By relocating Ibsen's 1867 play to the rolling hills of Appalachia, abridging the text, and—most important—renaming its antihero "Pete," the playwright pares the work down to its basic components. Performances run through March 8; call 254-1109 for tickets ($10) and more info.

Photograph by Jonathan Slaff.

The Diary of Anne Frank—Natalie Portman, the electrifying teen cutie from *Beautiful Girls,* stars in this newly adapted version of the 1955 play. Also starring Linda Lavin, Harris Yulin, George Hearn, and Austin Pendleton. $40–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 12/4/97. *Music Box Theater, 239 W. 45th St. (239-6200).*

Forever Tango—Or at least for a couple of hours: This marathon of tango dancing, as interpreted by Luis Bravo, is a testament to the sultry versatility of the Argentine form, not to mention its power to seduce. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theater, 218 W. 48th St. (239-6200).*

Freak—The mambo energies of John Leguizamo are on thrilling display in this, his newest one-man show about a misspent and unholy adolescence. Horror stories about masturbation, the Fresh Air Fund, and his evil grandmother abound. $17.50–$55. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).*

Jackie: An American Life—As ominously titled as it is, this isn't a serious play. It isn't even a straight biography, though Gip Hoppe, the author, manages to cram in historical events both great and small. Instead, it relies on whimsical devices to convey some ideas about the nature of the First Lady's celebrity (the Rat Pack? LBJ? Joe Kennedy?—all puppets) and revels in portraits of the mundane. Margaret Colin stars. $35–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/10/97. *Belasco Theater, 111 W. 44th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

The King and I—The Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring Kevin Gray, a former phantom from *Phantom,* in the role created by Yul Brynner. Marie Osmond stars as Anna. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 2/22. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

The Last Night of Ballyhoo—This romantic comedy, set in 1939 Atlanta on the eve of the premiere of *Gone With the Wind,* is Alfred Uhry's first effort since *Driving Miss Daisy.* The wait clearly paid off; he won the 1997 Tony award for Best Play. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 2/27/97. *Helen Hayes Theatre, 240 W. 44th St. (307-4100).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened:

3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Life—A contemporary street opera set in eighties Times Square. Lillias White and Chuck Cooper just picked up Tony awards for their performances. Music and lyrics by Cy Coleman and Ira Gasman; book by Coleman, Gasman, and David Newman. $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/26/97. *Ethel Barrymore Theatre, 243 W. 47th St.(239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon: 12/1/97). $20–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Old Neighborhood—Three interconnected one-act plays by David Mamet, starring Peter Riegert, Patti LuPone, Vincent Guastaferro, Mary McCann, and Jack Willis. Directed by Scott Zigler. $45–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Booth Theatre, 222 W. 45th St. (239-6200).*

The Phantom of the Opera—Nine leads, ten years, $357 million, and almost 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show. It's got romance, suspense, swashbuckling, and a whole bunch of eighteenth-century stuff; if it succeeds, Broadway could well be on its way to becoming a French Revolution theme park. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

1776—The book of this 1969 musical, the gifted Peter Stone's masterpiece, is surely one of the best ever. Thrillingly incorporating the potentially divisive issue of slavery, it succeeds in keeping us, despite our knowledge of the outcome, in a state of wonderfully paradoxical suspense. Splendid as was Peter Hunt's original production, this Scott Ellis revival very nearly matches it. It will provide you not only with three hours of choice theatergoing, but also with three very rich hours of life. Music and lyrics by Sherman Edwards. (Simon: 8/25/97.) $20–$75. Wed.–Sat. at 8; Wed. and Sat. at 2; Sun. at 1 and 6:30. *Gershwin Theatre, 222 W. 51st St. (307-4100).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

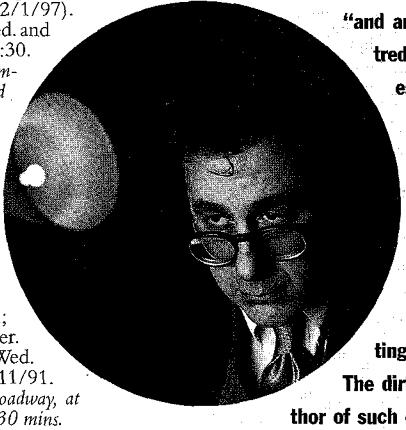
The Sunshine Boys—This Neil Simon play is a triumph of strategy. (1) It is full of one-liners: easily detachable and portable laughs. (2) The main characters, a retired vaudeville team, now hate each other, hence ever-popular insult comedy. (3) Willie Clark and Al Lewis are also Jewish, so we get audience-tickling Jewish jokes. (4) The background is show business, providing cherished showbiz humor. (5) A play about old croakers will capture Broadway's senescent regulars. (6) Big Apple–vs.–New Jersey jests draw in the trans-Hudsonians. (7) As ex-vaudevillians, Willie and Al generate nostalgia for a vanished world. Add the stage-screen-and-TV-enshrined duo of Jack Klugman (Willie) and Tony Randall (Al), and it's platinum-edged-securities time. This production at the National Actors Theatre revival is rattling good fun. (Simon: 1/5/98.) $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 12/8/97. *Lyceum Theatre, 149 W. 45th St. (239-6200).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

A View From the Bridge—Anthony LaPaglia, last seen on Broadway in *The Rose Tattoo,* stars in Arthur Miller's affecting drama about the passion of betrayal. Directed by Michael Mayer. $50. Tues.–Sat. at 8; Wed., Sat., and Sun. at 2. Through 2/22. *Roundabout Theatre's Stage Right, 1530 Broadway, at 45th St. (869-8400).*

Opening
Silver Tongued

Nicky Silver is a fluttering dervish of oral fixations. He smokes (north of two packs a day), he nibbles ("besides raw shellfish and okra, everything is fair game"), he talks (and talks), he gnaws his nails down to sandy slivers. The playwright is also a man of bourgeois addictions: There's cable (especially the Food Network), the Internet (which he surfs all night), and tennis (he speaks with bouncy authority about the Waldbaum's Hamlet Cup). During rehearsals, Silver's obsessive tendencies turn ugly. "I attach all of my anxieties to a single person," he reports, "and an irrational and mushrooming hatred will develop that I'll have no interest in stemming at all."



Photograph by David Drebin.

Which goes how far?

"Dolls with pins."

He sighs. "I want to be generous and love all mankind, but frankly, it's an effort just to have manners."

This admission would be upsetting if it weren't such a bald-faced lie. The dirty secret about Nicky Silver—author of such caustic, glibly titled works as *Fat Men in Skirts* and *My Marriage to Ernest Borgnine*—is his self-doubting, affectionate side. These softer qualities have served him well, particularly in recent plays (*Raised in Captivity, Fit to Be Tied*), where his characters have seemed as caring as they are self-absorbed and as fragile as they are hyperliterate. In *The Maiden's Prayer,* a play about five lovelorn, interconnected souls opening this Sunday at the Vineyard, Silver says he went even further: "I found that I was trying to see how long I could write without inserting a joke. And the people in this play are psychologically older—their psychology has become their own responsibility." Fear not, quick-Silver adherents: This play still sparkles with the tart-tongued dialogue for which the 37-year-old is renowned. It's just that Silver's more somber preoccupations, particularly unrequited love, are also given their due. Silver confesses that he personally pines for an unattainable someone (a New Yorker his age, gay, a non-writer) and fears he'll be spending the rest of his life alone. "I think I necked once last year," he frets. "But really, I haven't had sexual relations since Watergate."

JENNIFER SENIOR

Off Broadway
Previews and Openings

The Beauty Queen of Leenane—The hugely successful Martin McDonagh comedy—about a lonely middle-aged woman and her mother's attempts to sabotage her romantic life—crosses the Atlantic for an eight-week engagement at a theater by the same name. $35–$40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for a 2/26 opening. *Atlantic Theater Company, 336 W. 20th St. (239-6200).*

Christopher Columbus—The first of a multiculturally diverse series called *3 by 3.* Written by Nikos Kazantzakis; directed by Tony Award winner Lloyd Richards. $20. Wed.–Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. Opens 2/18. *Harry De Jur Playhouse, 466 Grand Street (353-1176).*

A Flea in Her Ear—The Roundabout Theatre Company presents a brand-new adaptation of Georges Feydeau's 1907 farce. Starring Mark Linn-Baker; directed by Bill Irwin. $50. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. In previews for a 3/5 opening. *Roundabout's Laura Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

Hazelwood Jr. High—An all-girl clique dissolves; mayhem ensues. The very fine New Group presents a site-specific production of Rob Urbinati's new play. Chloe Sevigny, who made a striking debut in the film *Kids,* stars. $15–$30. Mon.–Fri. at 8, Sat. at 4 and 8. Previews begin 2/20 for a 3/5 opening. *Intermediate School 70, 333 W. 17th St. (279-4200).*

I Will Come Back—A new musical celebrating Judy Garland's life. Written and directed by Timothy Gray, an associate of the diva; starring Tommy Femia, a cabaret performer who's made a healthy living out of impersonating her. $45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. In previews for a 2/25 opening. *Players Theatre, 115 MacDougal St. (239-6200).*

Macbeth—Is that a dagger Alec Baldwin sees before him? Or is it Angela Bassett, sharpening her nails? Or George C. Wolfe, shouting stage directions? $40. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 2. Previews begin 2/17 for a 3/12 opening. *The Public's Martinson Hall, 425 Lafayette St. (239-6200).*

The Maiden's Prayer—A new comedy from Nicky Silver about five adults interconnected through blood, friendship, marriage, and less meaningful unions. Starring Joanna Going, Patricia Clarkson, Daniel Jenkins, Geoffrey Nauffts and Christopher C. Fuller. $35. Tues.–Sat. at 8, Sun. at 3 and 7:30. In previews for a 2/22 opening. *Vineyard Theatre, 108 E. 15th St. (353-3874).*

The Mandala—A new psychological suspense drama from Waldemar Hansen about the suicide of an American painter. Presented by White Heron, Inc.; directed by Cyndy Marion. $25. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. In previews for a 2/17 opening. Through 3/8. *Hudson Guild Theater, 441 W. 26th St. (354-2220).*

Mizlansky/Zilinsky or "Schmucks"—A new comedy from John Robin Baitz about a pair of Hollywood hustlers' last-ditch effort to seal a deal. Nathan Lane, fresh from Hollywood, where he evaded mice and other vermin, plays one of the two title schmucks; Joe Mantello, the talented actor who directed Neil Simon's *Proposals,* directs here, too. $47.50. Tues.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7. In previews for a 2/17 opening. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Now Playing

As Bees in Honey Drown—Socialite Alexa Vere de Vere—one part Hepburn, two parts eyeliner, three parts luxury addict—enlists a young author to write a screenplay about her life. Written by Douglas Carter Beane; alertly directed by Mark Brokaw (*How I Learned to Drive*). Starring Bo Foxworth and J. Smith-Cameron. $47.50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Benita Canova—Struck by Balthus's erotic depictions of little girls, Richard Foreman responded with this, his own metaphysical portrait of sex and violence among the nubile. $15. Tues. and Thurs.–Sun. at 8. *Ontological Theatre at St. Marks, 131 10th St. (533-4650).*

Black Humor—Lewis Black peddles his brand of shrewd, informed political comedy without, amazingly, invoking Bill Clinton's weakness for Big Macs or Al Gore's resemblance to plywood. $25–$27.50. Wed. and Thurs. at 8, Fri. and Sat. at 8 and 10:30. *Cherry Lane Theatre, 38 Commerce St. (239-6200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

The Broadway Kids Sing Broadway—A musical revue of songs made famous by Broadway kids. Expect tunes from *Annie, The Sound of Music, The Wizard of Oz, Oliver!,* and *Bye Bye Birdie.* $20. Sat. and Sun. at noon. *John Houseman Theatre, 450 W. 42nd St. (354-2220).*

Eyes For Consuela—A new play by Sam Shepard, based on Octavio Paz's short story *The Blue Bouquet.* While wandering through the Mexican jungle, an American traveler is taken hostage by a love-struck bandit who demands not money but his victim's eyes. Starring David Strathairn; directed by Terry Kinney. $35. Tues.–Sun. at 7:30, Sat. and Sun. at 3. *Manhattan Theatre Club, 131 W. 55th St. (581-1212).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say propitious time. $40–$45. Mon., Wed.–Fri. at 8:15, Sat. at 2:30 and 8:15, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Goose-Pimples—The New Group inaugurates its fall season with this scabrous comedy by Mike Leigh, writer and director of the films *Naked, Secrets and Lies,* and *Career Girls.* Scott Elliott directs. $25–$30. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Intar Theatre, 420 W. 42nd St. (279-4200).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding.* When Grandma Sylvia dies, a power struggle ensues among family members. $37.50–$57.50, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 2 and 7:30, Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse, 15 Vandam St. (691-1555).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. Opened 6/5/97. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Gun-Shy—Richard Dresser's new comedy about divorce, bicoastal parenting, and the perils of starting over. $37.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30. Through 2/22. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

Onstage
Twin Peeks

La MaMa E.T.C. offers two nifty entrées this month: 'Broadway '68,' a revue of catchy show tunes that were not *in the musical 'Hair,' and 'Call Backs,' a Harold Dean James comedy about the indignities of summer-stock theater. For tickets ($20 and $12, respectively) and more information, call 475-7710.*

Hedwig and the Angry Inch—John Cameron Mitchell—actor, director, and founding member of the Drama Dept.—wrote and stars in this rock concert–cum–musical, in which a German war bride finds herself in a Kansas trailer park and achieves self-actualization, not to mention tabloid fame, through songwriting. Featuring Stephen Trask and his downtown band, Cheater. $35. Mon at 8, Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

How I Learned to Drive—Paula Vogel's play benefits from an original slant: child molestation as an act of consenting partners, with the child as a willing participant. Miss Vogel has written a memory play about a pedophile and his big-breasted niece by marriage, Uncle Peck and Li'l Bit, names a trifle too apt to ring true. The driving lessons Uncle Peck gives Li'l Bit over the years are a slow, careful—even caring—seduction. Mark Brokaw has directed inventively. (Simon: 3/31/97). Now starring Molly Ringwald and Cotter Smith. $45–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, and Sun. at 3 and 7. Opened 3/16/97. *Century Theater, 111 E. 15 St. (239-6200).*

Howard Crabtree's When Pigs Fly—An irrepressible, technicolor celebration of puns, fabric, and gay life. Its costumer and musical "conceiver," Howard Crabtree, died in June of 1996, just days after completing the revue. $45. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon. and Tues at 8, Wed. at 2:30 and 8, Fri at 8, Sat. at 2:30 and 8, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Joseph Gabriel Magic—Magician Joseph Gabriel mixes sleights of hand with large-scale illusions. $25–$45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (239-6200).*

June Moon—A revival of a revival. Last year, the Drama Dept. brought back this 1929 comedy by Ring Lardner and George S. Kaufman to great acclaim; this winter, the story of the Tin Pan Alley songwriter who falls for a big-city sophisticate comes roaring back, after a bit of tweaking at the McCarter Theatre. $20–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Variety Arts Theatre, 110 Third Ave., bet. 13th and 14th Sts. (239-6200).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Mindgames—Marc Salem, a mentalist and former director of research for *Sesame Street,* does a slew of fancy math tricks, stops his own pulse, and predicts the contents of people's wallets. $40. Wed.–Fri. at 8, Sat. at 2, 7, and 10, Sun. at 3 and 7. Opened 11/17/97. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Murdered by the Mob—When this family gets together, it's murder. *Heh heh heh.* One of two interactive mob comedies now running Off Broadway; a four-course meal is included, plus take-home gifts and fake Academy Awards to the audience's best actors. $55. Fri. at 7:30 and Sat. at 7. *Steak Brokers Club, 393 Eighth Ave., bet. 29th and 30th Sts. (1-800-MURDERINC).*

My One Good Nerve—Ruby Dee's one-woman show based on her book by the same name. $20. Wed. at 3 and 8, Thurs.–Sat. at 8, Sun. at 6. Through 3/8. *Sylvia and Danny Kaye Playhouse, 68th St. at Lexington Ave. (772-4448).*

Never the Sinner—The sensational story of Leopold and Loeb—two wealthy, well-educated teenagers who in 1924 murdered a young boy on a whim—moves from the American Jewish Theatre, where it played to great acclaim earlier this season, to a home farther uptown. $25–$45. Mon. at 8, Wed.–Fri. at 8, Sat. at 2:30 and 8, Sun. at 3. *John Houseman Theatre, 450 W. 42nd St. (239-6200).*

Photographs: top to bottom, Linda Obuchoska; Victor Giganti.

Opening

I'm So Glad We Had This Time Together

Carol Burnett's last Broadway appearance had been in 1964, when she played a hapless chorus girl in *Fade Out, Fade In.* It flopped. When she returned 31 years later to do Ken Ludwig's comedy *Moon Over Buffalo,* the production was once again a robust failure—but this time documentary filmmakers D. A. Pennebaker and Chris Hegedus (*The War Room*) were there to catch it all. *Moon Over Broadway,* a loving chronicle of a doomed play, opens February 18 at Film Forum.

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Pride's Crossing—One of our subtlest playwrights (Tina Howe) and one of our most incisive performers (Cherry Jones) have combined talents to give us this delicate, minor-key memory play. It rehearses the life of Mabel Tidings Bigelow from 10 to 90 in seemingly random order, the way reality and remembrance play hopscotch with each other. Mabel is a quirky, headstrong nonagenarian, a New England matriarch whose high point was being the first woman to swim the English Channel the harder way, from England to France. Cherry Jones has to be seen to be believed—if then. Without aid from makeup, she roams fast and free across the decades, embodying all ages and conditions through the sheer power of acting. (Simon: 12/22/97.) $50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (239-6200).*

R & J—A four-man, prop-free version of *Romeo and Juliet.* The show was well reviewed when it played earlier this season at Expanded Arts, and the conceit—that a quartet of private-school boys perform Shakespeare's drama on a lark and actually learn something—has its charms. $40. Wed.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *John Houseman Studio Theatre, 450 W. 42nd St. (354-2220).*

Revenge in the Mob—The inevitable offspring of interactive comedies *Grandma Sylvia's Funeral* and *Tony 'n' Tina's Wedding.* A four-course meal is included, so we'll assume the carnage isn't graphic. $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38th St. (1-888-MOB-BOYS).*

Richard II and Richard III—Are presented in rotating repertory by the always estimable Theater for a New Audience. A company of eighteen actors plays 60 roles; Ron Daniels directs. $37.50 per *Richard.* Schedule varies. *Playhouse at St. Clement's, 423 W. 46th St. (279-4200).*

Ricky Jay & His 52 Assistants—This is a repeat engagement from the actor-prestidigitator, who in 1994 first presented crowds with this strange evening of card tricks. Some you've seen before—like the three-card monte—and some you surely haven't; he makes cards levitate, for example, and cuts them in midair with scissors. David Mamet, long fascinated by the power of the scam and human gullibility, directed. $55. Wed.–Sat. at 8, Sun. at 7. Through 3/29. *Second Stage Theatre, 2162 Broadway, at 76th St. (787-3471).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan, from lost baggage to lost illusions, from Hertz to other hurts and frustrations. Nothing is overlooked, though some things are a mite undercooked. Even the Ca*th*tilian li*th*p ge*th* a tuneful *th*ong tribute. (Simon: 12/15/97.) $40; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 7:30 and 10, Sun. at 3 and 7:30. Opened 10/30/97. *Triad Theatre, 158 W. 72nd St. (799-4599).*

Shopping and Fucking—And how these two pursuits intersect in the lives of five young Londoners. The play, by newcomer Mark Ravenhill, was a sensation last year in the West End; it opens here with a homegrown cast. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. Opened 2/2. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

The Show Goes On—Tom Jones and Harvey Schmidt offer a charming retrospective of their work in this revue. Not at all a dreary "And then we wrote" ego trip, this is a selective overview of the high and low points of their joint career, whose best known peaks were *The Fantasticks, 110 in the Shade,* and *I Do! I Do!* What we get here is Schmidt, ebullient at the piano, and Jones as the choicest of compères and raconteurs evoking the history of creating Broadway and Off Broadway musicals, as well as writing for nightclubs and cabarets. (Simon: 1/12/98). $30–$35. Wed.–Sat. at 8, Sun. at 7, Wed., Sat., and Sun. at 2:30. Through 2/28. *Theatre at Saint Peter's Church, Citicorp Center, 54th St. and Lexington Ave. (935-5820).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$47.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

10 Naked Men—See title. Written and directed by Ronnie Larsen, the author of *Making Porn.* $30–$35. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. Opened 10/16/97. *Actors' Playhouse, 100 Seventh Ave. S. (239-6200).*

That's Life!—A musical revue about Jewish family life. $25. Fri. at 8, Sat. at 2 and 8, Sun. at 2. *Theatre East, 211 E. 60th St. (838-9090).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *Vinnie's, 147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(239-6200).*

Two Pianos, Four Hands—Ted Dykstra and Richard Greenblatt, a pair of talented pianists who never made it to the recital halls, wax philosophical about pushy parents, arrogant students, and smug concert judges. $40–$45. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade Theater, 2162 Broadway, at 76th St. (239-6200).*

Visiting Mr. Green—Eli Wallach, who made his Broadway debut more than a half-century ago, stars in this new comedy about a relationship between a young man and an older Jewish widower. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (505-0700)*

Photograph by Joan Marcus.

A R T

"ART"
Alan Alda Victor Garber Alfred Molina
A new play by Yasmina Reza
Translated by Christopher Hampton
Directed by Matthew Warchus

CALL TELECHARGE:
(212) 239 6200
Outside Metro New York: (800) 432 7250
Groups: (212) 398 8383 • (800) 223 7565

ROYALE THEATRE
242 West 45th Street

art

Alvar Aalto...The Art Show Turns Ten

Ground Rules:
Galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.

Galleries

Solos

Madison Avenue and Vicinity

Stuart Arends—Small-scale minimal paintings on boxlike supports; through 3/28. Schlesinger, 24 E. 73rd St. (734-3600).

Carol Diehl—Recent paintings depicting dense configurations of numbers, words, and symbols; through 3/14. Hirschl & Adler, 21 E. 70th St. (535-8810).

Sam Francis—Biomorphic abstract paintings produced early in the artist's career, between 1959–61, when he was preoccupied almost exclusively with the exploration of blue; through 3/31. Gray, 1018 Madison Ave. (472-8787).

Michael Heizer—Wood laminate constructions printed with geologic photographic imagery; through 3/7. Knoedler, 19 E. 70th St. (794-0550).

Hedda Sterne—A selection of abstract paintings and drawings from 1960 to the present; through 3/28. CDS, 76 E. 79th St. (772-9555).

57th Street Area

Joe Andoe—Print editions from Lococo-Mulder, including serigraphs, aquatints, and monoprints of landscapes, flowers, birds, and other imagery; through 2/28. McGrath, 20 W. 57th St. (956-3366).

Janet Fish—Recent still-life paintings; through 3/7. DC Moore, 724 Fifth Ave. (247-2111).

Morris Graves—Paintings that depict emblematic images of the moon, serpents, birds, and vessels; 2/18–3/28. Schmidt-Bingham, 41 E. 57th St. (888-1122).

Donald Judd—Early fabricated works; through 3/21. Pace Wildenstein, 32 E. 57th St. (421-3292).

Anne Kraus—A survey of ceramic pots from the past fifteen years; through 3/7. Clark, 24 W. 57th St. (246-2205).

Loren MacIver—Paintings of dreamlike images of the city, landscape, home, and studio; through 3/14. Tibor de Nagy, 724 Fifth Ave. (262-5050).

Michel Nedjar—An exhibition pairing the mixed-media paintings of this self-taught artist with works by Expressionists; through 3/14. St. Etienne, 24 W. 57th St. (245-6734).

Pablo Picasso—A exhibition of prints focusing on the artist's collaborations with various printmakers; through 3/14. Krugier, 41 E. 57th St. (755-7288).

Harvey Quaytman—New geometric paintings on cross-shaped canvases; through 3/14. McKee, 745 Fifth Ave. (688-5951).

Jeff Wall—Cibachrome transparency lightboxes and large-scale black-and-white photographs from the past three years; through 3/14. Goodman, 24 W. 57th St. (977-7160).

Helen Miranda Wilson—New paintings that depict the sky from the perspective of looking upwards; through 4/9. McCoy, 41 E. 57th St. (319-1996).

SoHo and TriBeCa

Betsy Bauer/Lydia Rubio—Paintings and monoprints of botanical images juxtaposed with manuscripts and musical scores/An installation of cigar boxes whose exterior lids are painted and whose interiors contain symbolic objects. Through 3/14. Bridgewater/Lustberg, 560 Broadway (941-6355).

Beverly Buchanan—Sculptures and drawings of shacks; through 3/21. Steinbaum Krauss, 132 Greene St. (431-4224).

Christopher Bucklow—Videos, still photographs, lightbox sculptures, and a jewel that explore the processes of fission and fusion; through 3/14. Kasmin, 74 Grand St. (219-3219).

Daniel Buren—Three series of unique prints by the French conceptualist; through 3/14. Gemini G.E.L. at Weyl, 375 Broadway (219-1446).

Marie José Burki—Recent videos that explore the unbridgeable differences between animals and people; through 3/14. Lehmann Maupin, 39 Greene St. (965-0753).

Elizabeth Catlett—Recent figurative sculpture in wood, terra cotta, marble, and bronze by this artist who began her career in the forties and whose work is currently the subject of a retrospective at the Neuberger Museum of Art in Purchase, New York; through 3/4. Kelly, 591 Broadway (226-1660).

Christy Rupp/Franz Vana—An installation of metal, glass and paper sculptures of viruses and bacteria clusters that attack the human body/Photographs. Through 3/21. TZ'Art, 28 Wooster St. (966-9059).

George Condo—New collage paintings combining figuration and abstraction; through 3/7. Pace Wildenstein, 142 Greene St. (431-9224).

Diana Cooper/Anissa Mack—Obsessive doodle paintings/The artist's version of the Great Cardiff Giant, a twelve-foot-tall, 2,000-pound petrified man that was first unearthed and exhibited in 1869. Through 3/21. Postmasters, 80 Greene St. (941-5711).

Laura Cottingham—"Not for Sale: Feminism and Art in the USA During the 1970s," a video essay including early video and performance works and rare archival footage of activist protests, consciousness-raising sessions, paintings, sculptures, and installations; through 3/14. Apex, 291 Church St. (431-5270).

Peter Dreher—Three separate installations of the artist's paintings of nudes, flowers, and glasses; through 3/7. Knowlton, 568 Broadway (966-2625).

Dan Flavin—Drawings and installations of fluorescent light; through 3/14. Castelli, 420 W. Broadway (431-5160).

Cheryl Goldsleger—Large multi-panel geometric paintings; through 3/21. Rosenberg + Kaufman, 115 Wooster St. (431-4838).

Bruno Hadjadj—A sculptural interpretation of the 1656 Velazquez painting *Las Meninas*; through 3/14. 123 Watts Gallery, 123 Watts St. (219-1482).

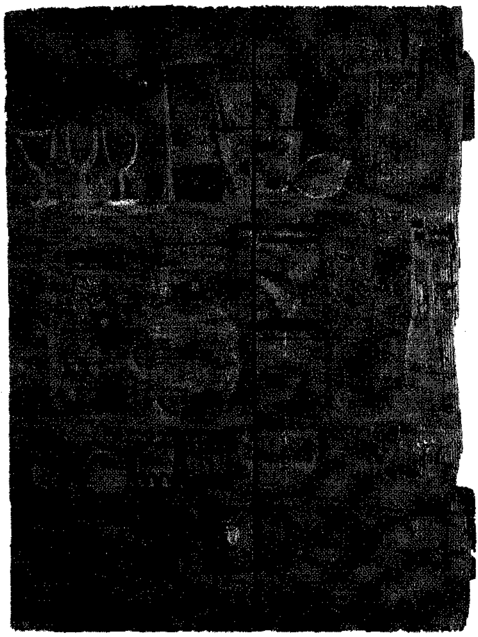
Arturo Herrera—A installation of minimally presented objects in a variety of media, among them wall painting, photography, sculpture, and works on paper; through 3/7. Wooster Gardens, 558 Broadway (941-6210).

Herman Hesse—Watercolors of Swiss landscapes from the collection of the Herman Hesse Museum in Montagnola, Switzerland, by the writer and poet (1877–1962) who took up painting at the age of 40; through 2/28. Donahue/Sosinski, 560 Broadway (226-1111).

Theo Hios—A survey honoring the artist's 90th birthday, including his early social-realist works from the thirties, visionary pieces, and later abstractions; through 3/7. Teller, 568 Broadway (941-7335).

Gillian Jagger—A monumental sculpture installation of stones and other objects from nature that has at its center a deer carcass the artist found on the road in upstate New York and then cast in clear resin; through 3/14. Kind, 136 Greene St. (925-1200).

Jennifer Bornstein—A film and photographs that depict the artist interacting with young people in playgrounds, parks, libraries, and other public locations; through 3/14. Gorney, 100 Greene St. (966-4480).



Photograph courtesy of the Tibor de Nagy Gallery.

On View

Light Motif

A retrospective of paintings by Loren MacIver, who turned 89 on February 2 and still works in her Greenwich Village studio, offers an opportunity to observe the development of this artist's idiosyncratic style, particularly her use of atmospheric light to render ordinary objects, interiors, and cityscapes into visions of otherworldly beauty. At Tibor de Nagy Gallery, 724 Fifth Avenue; through March 14.

Y. Z. Kami/Daisuke Nakayama—An installation of painted portraits of men and women that suggests a memorial hall from an ancient world/An installation of a café reduced to its most elemental components. Through 3/14. Deitch Projects, 76 Grand St. (343-7300).

Paul Laffoley—Recent paintings and prints of diagrams for imaginary systems; through 3/7. Kent, 67 Prince St. (966-4500).

Sang Nam Lee—Minimal paintings of concentric circles that appear to advance and recede within the picture plane; through 3/7. Wimmer, 560 Broadway (274-0274).

Lee Lozano—Paintings from the sixties of cartoonlike figures, through 2/28, at Mitchell Algus, 25 Thompson St. (966-1758); monumental paintings of tools made after 1964, through 5/1, at Rosen & van Liere, 362 W. Broadway (925-5425), and later minimal paintings, through 3/14, at Roeder, 545 Broadway (925-6098).

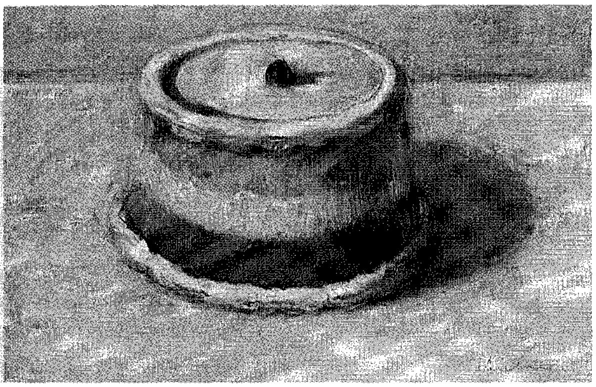
Matthew McCaslin—New works that center themselves thematically around the blur of urban light and its impact on the conscious and unconscious states of mind; through 3/7. Gering, 476 Broome St. (226-8195).

Robert Moskowitz—Recent paintings that continue the artist's investigation of the relationship between abstraction and selected representational images; through 3/21. Markey, 55 Vandam St. (627-4446).

Matt Mullican—Forty-three paintings generated from the taxonomy of a nineteenth-century encyclopedia, and a video and recent multiples; through 3/28. Alexander, 59 Wooster St. (925-4338).

John Okulick—New wood sculptures and charcoal drawings; through 3/11. Hoffman, 429 W. Broadway (966-6676).

Happening **Of all the events celebrating The Art Show's tenth anniversary, none is more enticing than the collaboration between ten artists and ten master bakers. Drawings, sculptures, and paintings of cakes by Fernando Botero, Louise Bourgeois, Susan Rothenberg, Wayne Thiebaud (right, *Untitled,* 1997), and others are being transformed into the real things by the bakers. The artworks, to be auctioned by silent bid to benefit the Henry Street Settlement, and their edible counterparts will be exhibited throughout the show's run. The Art Show, Seventh Regiment Armory, Park Avenue and 67th Street, February 19–23. $10 admission (for information, call 940-8925).**



Photograph courtesy of the Park Avenue Armory.

Rebecca Quaytman—Recent paintings, including portraits and abstract works; through 3/14. Brownstone, 39 Wooster St. (334-3455).

Marina Rosenfeld—An installation of video, photography, and a limited-edition record that represents the first two parts of an eight-part work called *Fragment Opera;* through 3/14. Marcus, 578 Broadway (226-3200).

Edgar Sanchez—Paintings of solitary figures against empty landscapes or imaginary cityscapes; through 3/5. Perlow, 560 Broadway (941-1220).

Kenny Scharf—New paintings and sculptures; through 3/14. Shafrazi, 119 Wooster St. (274-9300).

E. E. Smith/Sarah Leahy—Photographic oil prints of landscapes/Paintings made with black ink on Plexiglas. Through 3/7. Foster, 62 Crosby St. (966-9024).

Rudolph Steiner—Blackboard drawings that were the visual component to Steiner's lectures given between 1919 and 1924; through 3/21. Blum, 99 Wooster St. (343-0441).

Richard Tuttle—New mixed-media wall pieces that continue the artist's investigation of the perceptive and cognitive boundaries of the visual field; through 3/21. Sperone Westwater, 142 Greene St. (431-3685).

Andy Warhol—Part II of a two-part exhibition of unique screenprints that have not been previously exhibited; through 3/14. Feldman, 31 Mercer St. (226-3232).

Andy Warhol—Fifteen abstract paintings that were produced in 1962 and have not been previously exhibited; through 3/21. Kern, 558 Broadway (965-1706).

Chelsea

Keith Edmier—Sculptures based on the artist's reconstructed childhood memories and fixations; through 3/7. Metro Pictures, 519 W. 24th St. (206-7100).

Jack Featherly—New paintings that combine elements of minimalism, abstraction, and Pop Art; through 3/14. Team, 527 W. 26th St. (279-9219).

Graham Gillmore—Paintings in polyurethane and oil paint on masonite of mysterious organic forms in a laboratory-like space; through 3/14. Kirkland, 504 W. 22nd St. (627-3930).

Matt Harle/Carie Lassman—New sculptures of Hydrocal, cast rubber, and foam installation that are simultaneously anthropomorphic and architectural/New paintings. Through 3/14. Eller, 529 W. 20th St. (206-6411).

Omar Lopez-Chahoud—Compositions of found objects that use the gallery's interior as a metaphorical canvas; through 2/21. De Chiara/Stewart, 521 W. 26th St. (967-6007).

Patty Martori—New sculptures and works on paper; through 3/14. D'Amelio Terras, 525 W. 22nd St. (352-9460).

Matthew McCaslin—Recent video sculptures; through 3/7. Feigen, 535 W. 20th St. (929-0500).

Ross Rudel—Recent sculpture; through 3/7. Shainman, 513 W. 20th St. (645-1701).

John Wesley—A selection of paintings and works on paper from 1968 to 1997; through 3/21. Fredericks, 504 W. 22nd St. (633-6555).

Betty Woodman—Recent ceramic sculptures based on specific works by Picasso and Matisse, and works in glass; through 2/28. Protetch, 511 W. 22nd St. (633-6999).

Group Shows

Madison Avenue and Vicinity

Berry-Hill—11 E. 70th St. (744-2300). "From Sacred to Sensual: Italian Paintings, 1400 to 1750," with works by Bellini, Canaletto, Tintoretto, Titian, others; through 3/14.

China Institute—125 E. 65th St. (627-4424). "Scent of Ink," 50 masterworks of Chinese painting, with hand scrolls, hanging scrolls, and album leaves; through 6/20.

Davis & Langdale—231 E. 60th St. (838-0333). "20th Century Works on Paper," by Atget, Bell, Bellows, Bevan, others; through 3/7.

Graham—1014 Madison Ave. (535-5767). Abstract and representational drawings by 28 artists, among them Africano, Arm, Bocchino, Bovasso; 1/29–3/7.

Hunter College—695 Park Ave. (772-4991). "Roots & Reeds: The Amazing Grace of the Gullah People;" through 3/21.

Mitchell-Innes & Nash—1018 Madison Ave. (744-7400). "Inner Self," with works by Duchamp, Giacometti, Gober, Quinn, others; through 3/13.

Sculpture Center—167 E. 69th St. (879-3500). "Seeing & Believing," with works by Fox, Grimmer, Hendee, Lindberg, others; through 3/24.

57th Street Area

Equitable Gallery—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "The Dutch in the Americas, 1600–1800," with rare prints, maps, and illustrated books from the John Carter Brown Library; through 4/4.

Marlborough—40 W. 57th St. (541-4900). Print and photographs of still life compositions spanning the past 100 years, by Brandt, Braques, Freud, Hockney, Kertesz, Martone, Picasso, others; through 2/28.

PaineWebber—1285 Avenue of the Americas. "A Central Park for the World: New York's Adirondack Park;" through 4/3.

Rosenfeld—24 W. 57th St. (247-0082). Twentieth-century masterworks by African-American artists Alston, Catlett, Delaney, Gilliam, others; through 3/22.

SoHo and TriBeCa

Art in General—79 Walker St. (219-0473). "Scale, Relatively Speaking," with works by Abrahamson, Andrus, Burns, Engler, others; through 4/4.

Bravin Post Lee—476 Broome St. (727-9809). "Recovering Lost Fictions: Caravaggio's 'Musicians,' " work by Gilje and Grigely exploring the way we authenticate and value works of fine art; through 3/14.

Cowles—420 W. Broadway (925-3500). "The Winter Show," with works by Arman, Alexander, Arnoldi, Bates, others; through 3/7.

Exit Art/The First World—548 Broadway (966-7745). "WILD," an exhibition of the work of Brody, Closson, Cohen, Currie, and others, exploring the boundaries of traditional media; through 3/15.

Lennon Weinberg—560 Broadway (941-0012). Arrangements of work in a variety of media, suggestive of a room in a home; through 3/7.

O.K. Harris—383 W. Broadway (431-3600). Zago's *Venezia '97,* Delvecchio's constructions, Pythero's dioramas, Zimmerman's *Jesus, party of 13,* and Beverland's folk art; through 3/14.

Shapolsky—152 E. 65th St. (452-1094). "Young Artists," the abstract work of up-and-coming painters; through 3/7.

Stendhal—386 W. Broadway (334-4649). An exploration of the grotesque in photography, paintings, and sculpture, with works by Serrano, Paladino, Dine, Rauschenberg, others; through 3/22.

Swiss Institute—495 Broadway (925-2035). "Technosophia I: Overpromised," a multimedia exploration into the convergence of artistic practice and new digital technologies with installations by Swiss artists and D.J.'s Schumacher and Clavadetscher; through 3/1.

Zwirner—43 Greene St. (966-9074). Sculpture, photography and drawings by Douglas, Khedoori, McCracken, Rhoades, others; through 3/14.

Chelsea

Greene Naftali—526 W. 26th St. (463-7770). "Super Freaks: Post Pop & the New Generation;" through 4/18.

Marks—523 W. 24th St. (243-0200). "Maverick," new sculpture, photography, drawing, painting, and video from Bustamante, Fischli, Fritsch, Horn, others; through 4/11.

Other

Columbia University—Miriam and Ira D. Wallach Art Gallery, Broadway and 116th St. (854-7288). "The

Visual Front: Spanish Civil War Posters;" through 3/28.

Forbes—62 Fifth Ave. (209-5549). "Art from Scotland," an exhibition of contemporary paintings by traditional and avant-garde artists; through 3/21.

Rotunda—33 Clinton St., Brooklyn (718-875-4047). "Reading Between The Lines," an exhibition of artists' books by Beube, Belichick, Cooperider, Kino, Marcano, others; through 3/7.

Photography

Benrubi—52 E. 76th St. (517-3766). A survey of photographs from the fifties by Arbus, DeCarava, Frank, Strand, Winogrand, others; through 3/7.

Marta María Pérez Bravo—Manipulated and fragmented images of the artist's body; through 3/14. Throckmorton, 153 E. 61st St. (223-1059).

Anton Bruehl—A survey of prints by this photographer (1900–1982) who pioneered color photography in the early thirties and was well known for his work for *Vanity Fair* and *Vogue*; through 3/7. Greenberg, 120 Wooster St. (334-0010).

Thomas Joshua Cooper—Photographs of rivers in America and Scotland that reduce landscape to its most minimal and abstract elements; through 3/14. Kelly, 43 Mercer St. (343-2405).

Peter Garfield—Images of airborne houses in various stages of destruction; through 3/7. Feigen, 535 W. 20th St. (929-0500).

Generous Miracles—529 W. 20th St. (352-2858). Conceptual photographs by eleven artists of Cuban origin; through 3/31.

Lois Guarino—Platinum palladium photographs of historical objects and Russian icons that incorporate gold and silver leafing, painting, and other media; through 3/14. Mann, 43 E. 76th St. (570-1223).

Jindrich Heisler—Surrealist photomontages and manipulated photographs by the Czech poet and artist (1914–1953); through 4/4. Ubu, 16 E. 78th St. (794-4444).

Milt Hinton—Photographs of jazz musicians by the renowned jazz bassist; through 3/4. Baruch College, 17 Lexington Ave. (387-1006).

ICP—1130 Fifth Ave. (860-1777), Wed.–Sun. 11–6; $4, $2.50. "Images From the Machine Age: Selections From the Daniel Collection." Photographs, drawings, and prints spanning the twenties through the fifties; through 2/22. . . . "Nelly, From Athens to New York—The Work of Elli Seraïdari"; through 2/22.

ICP Midtown—1133 Avenue of the Americas, at 43rd St. (860-1777), Tues. 11–8 (6–8 admission by voluntary contribution), Wed.–Sun. 11–6; $4, $2 seniors and students. "Weegee's World: Life, Death, and the Human Drama." A retrospective of more than 200 images by the legendary tabloid-news photographer; through 3/8.

Luis Mallo—Black-and-white photographs of subway passengers in New York City; through 3/14. Ricco/Maresca, 529 W. 20th St. (627-4819).

Rose Marasco—Images of nineteenth- and early-twentieth-century domestic items used by women; through 3/7. Morthland, 225 Tenth Ave. (242-7767).

Florio Puenter—Black-and-white photographs taken in Havana between 1993–94; through 3/28. Baron/Boisanté, 50 W. 57th St. (581-9191).

Sarah Rossiter—Color photographs of the artist with images of her mother's paintings projected onto her body; through 3/28. Erben, 476 Broome St. (966-5283).

Thomas Ruff—Photomontages that suggest propaganda posters and incorporate collected images that have been manipulated by computer; 2/21–3/28. 303, 525 W. 22nd St. (255-1121).

Roberto Schezen—Photographs depicting Greek Revival statues of male athletes that were erected in Rome in the thirties under Mussolini's direction; through 3/14. Houk, 745 Fifth Ave. (750-7070).

Patrick T. Sellitto—Photographs of well-known and obscure sculptures around the world; through 3/21. Gearhart, 252 Mott St. (966-3556).

David "Chim" Seymour—Vintage prints by the photojournalist who co-founded Magnum Photos in 1947; through 3/7. 292, 120 Wooster St. (431-0292).

Kiki Smith/Joey Kötting—Straightforward photographs of wildlife and of the artist in sequential stages of blowing an egg/Paintings, video, and photographs that depict the artist outdoors in various activities. Through 3/7. Pace Wildenstein MacGill, 32 E. 57th St. (759-7999).

Paul Strand—Photographs that Strand took of his garden during the final years of his life at his home in Orgeval, France, many of which have not been previously exhibited or published; through 4/4. Aperture's Burden Gallery, 20 E. 23rd St. (505-5555).

Burk Uzzle—Photographs documenting Daytona Bike Week over the past 25 years; through 3/14. Leica, 670 Broadway (777-3051).

Jocko Weyland—Large Cibachrome photographs of corporate interiors; through 3/14. Martz, 529 W. 20th St. (206-3686).

Ernest Withers—Images of the civil-rights movement and of black baseball players and musicians by this photographer who was born in Memphis, Tennessee, in 1922, and continues to work out of his Beale Street studio; through 3/7. Kasher, 54 N. Moore St. (966-3978).

Witkin—415 W. Broadway (925-5510). Photographs depicting various aspects of Italy by Angelo Lomeo and Sonja Bullaty, Linda Butler, and Leonard Sussman; through 3/14.

Museums

American Craft Museum—"Paper + Finland = Art." Works on paper by contemporary Finnish artists; through 3/22. . . . "Expressions in Wood: Masterworks From the Wornick Collection." Turned and shaped wood artworks by 56 artists from the United States, Europe, and Australia, drawn from the collection of Anita and Ron Wornick; through 3/22. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Sacred Mountains of the World." Color photographs of revered mountains around the world; through 3/31. . . . "The Nature of Diamonds." An exhibition exploring all aspects of the mineral, from its geological origins to its place in history, art, adornment, and literature, featuring significant gems from around the world; through 4/26. . . . "Drawing Shadows to Stone: Photographing North Pacific Peoples, 1897–1902." A commemoration of the

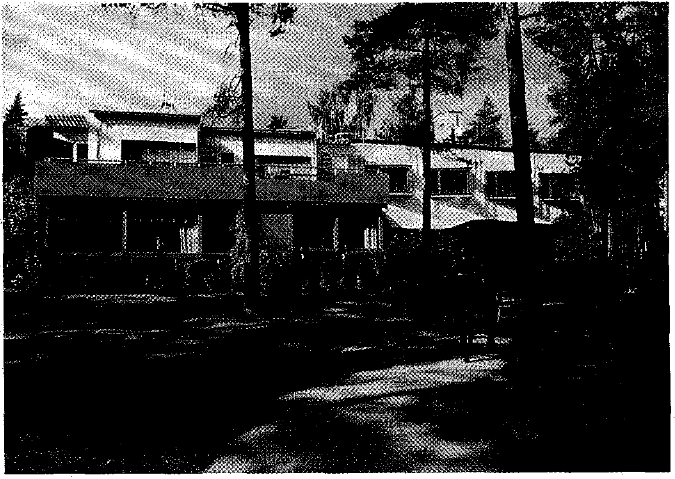
Retrospective

Finnish Finesse

"He is a genius," Frank Lloyd Wright reportedly exclaimed upon seeing Alvar Aalto's sinuous Finnish Pavilion at the 1939 New York World's Fair. Genius, indeed. Just a year earlier, the curators of the Museum of Modern Art had picked Aalto, not Le Corbusier or Mies van der Rohe, as the subject of the museum's first in-depth exhibition of an International Style architect. Still, despite such early international acclaim—or perhaps because of it—Aalto never got the recognition he felt he deserved from his native Finland, where he lived his entire life. (Aalto named his motorboat *Nemo Propheta in Patria*, or "No Man Is a Prophet in His Own Country.") By the sixties, young Finnish architects considered Aalto's buildings anachronistic, even undemocratic (they particularly disliked his tendency, later in life, to monumentalize). It was not until after Aalto's death, in 1976, that his impact on design and the relevance of his thinking were fully appreciated by his countrymen.

Americans, on the other hand, have always admired Aalto, and now, 60 years after its last comprehensive Aalto exhibition, MOMA is celebrating the 100th anniversary of the birth of the controversial master with "Alvar Aalto: Between Humanism and Materialism," opening February 19. Organized by associate curator Peter Reed, the exhibition is the first full-scale U.S. presentation of Aalto's original drawings and models, among them works from the Alvar Aalto Foundation that have rarely left Finland. The exhibit shows how the precocious young architect drew on a remarkably diverse range of sources (from the Renaissance to Finnish vernacular architecture, along with the work of his mentor, the Swedish architect Erik Gunnar Asplund) to produce buildings, furniture, and glass designs that were entirely individualistic. Through such wildly improvisational works as his Paimio Tuberculosis Sanatorium or his Villa Mairea (right)—a private home that refers to Continental modernity, Finnish peasant settings, and traditional Japanese dwellings—Aalto demonstrated a commitment to an architecture at once playful and profoundly humanistic.

EDITH NEWHALL



Photograph courtesy of the Museum of Modern Art, N.Y.

American Museum of Natural History's Jesup North Pacific Expedition of 1897–1902, including approximately 100 archival photographs of scenes from daily life; through 5/31. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society—"Great Cities, Small Treasures: The Ancient World of the Indus Valley." Over 100 examples of sculpture, ceramics, metalwork, seals, and other artifacts made by inhabitants of the Indus River Valley between 2600 B.C.E. and 1900 B.C.E., drawn primarily from collections in Pakistan; through 5/3. 725 Park Ave., at 70th St. (517-ASIA), Tues.–Sat. 11–6, Sun. 12–5, Thurs. 11–8 (6–8 free admission); $4, $2 seniors and students.

Bronx Museum of the Arts—"Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966–1996." A survey of Black British art that is being held in collaboration with the Franklin H. Williams Caribbean Cultural Center (see photography listings) and the Studio Museum in Harlem; through 3/15. . . . "The Picnic: An Installation by Ernesto Pujol"; through 3/15. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"Scattered Petals, Fallen Leaves, Shards of Glass: The Work of Bing Hu, Working in Brooklyn." An exhibition of sixteen sculptures that incorporate material found on the streets of Brooklyn by the Chinese artist; through 5/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum Smithsonian Institution—"The Jewels of Lalique." A retrospective of jewelry by the French art Nouveau artist-designer; through 4/12. . . . "Arqitectonica: The Times Square Project." The first New York exhibition of photographs, models, and drawings by the Miami-based architectural firm, highlighting its plans for a hotel, entertainment, and retail complex at 42nd Street and Eighth Avenue; 2/17–5/10. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5. Sun. 12–5, Tues. 10–9 (free admission 5–9); $3, $1.50 seniors and students.

Dahesh Museum—"Rosa Bonheur." The first American retrospective devoted to the nineteenth century's acclaimed animal painter; through 2/21. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Tracey Moffatt: *Free-falling*." A group of 25 photographs and a video installation by the Australian artist and filmmaker; through 6/14. . . . "Richard Serra: *Torqued Ellipses*." Three monumental sculptures of Cor-Ten steel that explore the shaping of space rather than material as their primary subject; through 6/14. . . . "Dan Flavin: 1962/63, 1970, 1996." Three installations using fluorescent light and six separate fluorescent works by the late sculptor; through 6/14. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $4, $2 students and seniors.

El Museo del Barrio—"Diamantina Gonzalez: Recurrent Memories"; through 3/29. . . . "Taíno: Pre-Columbian Art and Culture From the Caribbean." The first comprehensive survey of the art of the Taíno, the dominant culture in Puerto Rico, the Dominican Republic, Haiti, Cuba, Jamaica, and the Bahamas from about 1200 A.D. to the arrival of Columbus in 1492; through 3/29. . . . "Brian Nissen, Chinampas: A Vision of the Floating Gardens of Xochimilco"; through 3/29. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Robert Adam, The Creative Mind: From the Sketch to the Finished Drawing." Sixty-six drawings and watercolors by the renowned eighteenth-century architect Robert Adam, his brother and partner, James, and artists employed in their office that were selected from the 9,000 Adam drawings acquired by Sir John Soane in 1833; through 4/5. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum—"China: 5,000 Years." More than 500 artworks and artifacts from seventeen provinces of China; through 6/3. . . . "After *Mountains and Sea*: Frankenthaler 1956–1959." A survey of the artist's early paintings, including her groundbreaking *Mountains and Sea* of 1952, which laid the stylistic groundwork for her subsequent works; through 5/3. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Guggenheim Museum SoHo—"China: 5,000 Years"; through 5/25. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $8, $5 seniors and students.

Jewish Museum—"Still More Distant Journeys: The Artistic Emigrations of Lasar Segall." The first major United States retrospective of the preeminent Lithuanian-born Brazilian artist (1891–1957) who was a major contributor to the development of German Expressionism and and Brazilian modernist painting; through 5/10. . . . ASSIGNMENT: RESCUE, The Story of Varian Fry and the Emergency Rescue Committee." The story behind the 1940–41 rescue mission undertaken by Varian Fry, a New York–based Frenchman who arranged safe passage out of France for many anti-Nazi artists, writers, scientists, and political refugees; through 3/29. . . . "Blackbird, blackbird." An installation by Kristin Oppenheim that is the first exhibition of the museum's Contemporary Artist Projects series; through 3/15. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5; free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Evocative Fragments." A selection of twentieth-century paintings, sculptures, drawings, and photographs depicting fragments of the human body; through 6/14. . . . "Gianni Versace." A tribute to the late designer that reveals the influence of art on his fashion and theater designs; through 3/22. . . . "Richard Pousette-Dart, 1916–1992." A survey of the American Abstract Expressionist's paintings and works on paper; through 2/22. . . . "Flowers Underfoot: Indian Carpets of the Mughal Era"; through 3/1. . . . "Master Hand: Individuality and Creativity Among Yoruba Sculptors." Masks, freestanding figures, containers, and architectural posts by male and female Yoruba masters who were active from the mid-nineteenth through the first half of the twentieth century; through 3/1. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum at F.I.T.—"Norman Norell." The first retrospective of the American designer (1900–1972) known for his tailoring perfection; through 4/18. . . . "Toledo/Toledo: A Marriage of Art and Fashion." Approximately 100 pieces of clothing designed by Isabel Toledo, and paintings, fashion illustrations, sketches, sculptures, and mannequins by her husband, Ruben Toledo; through 4/25. Seventh Ave. at 27th St. (217-5966), Tues.–Fri. 12–8, Sat. 10–5; free.

Museum for African Art—"African Faces, African Figures: The Arman Collection." African sculptures from the collection of the sculptor Armand P. Arman; through 4/19. 593 Broadway, bet. Houston and Prince Sts. (966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $5, $2.50 seniors, students, and children.

Museum of American Folk Art—"A.G. Rizzoli: Architect of Magnificent Visions." A survey of architectural drawings, illuminated poems, and visionary writings by the San Francisco architectural draftsman (1896–1981); through 3/8. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage–A Living Memorial to the Holocaust—Permanent exhibitions of more than 2,000 photographs and 800 historical and cultural artifacts documenting the Jewish experience from the1880s to the present, and 24 films chronicling the memories of Holocaust survivors. 18 First Place, Battery Park City (968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. and eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—"Alvar Aalto: Between Humanism and Materialism." The first United States retrospective of the works of the renowned Finnish architect, designer, and town planner, including sketches and competition drawings, models, new and archival photographs, and examples of furniture and glass; 2/19–5/19. . . . "Fernand Léger." A retrospective of paintings and drawings by the French artist (1881–1955) from his early series "Contrastes de Formes (1913–14)," the first fully abstract works to emerge from Cubism, through his last realist paintings of construction workers of the late forties and early fifties; through 5/12. . . . "Fabrications." An exhibition developed jointly by MOMA, the San Francisco Museum of Modern Art, and the Wexner Center for the Arts, comprising a total of twelve installations simultaneously constructed at all three venues by architects and architectural teams; through 4/28. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

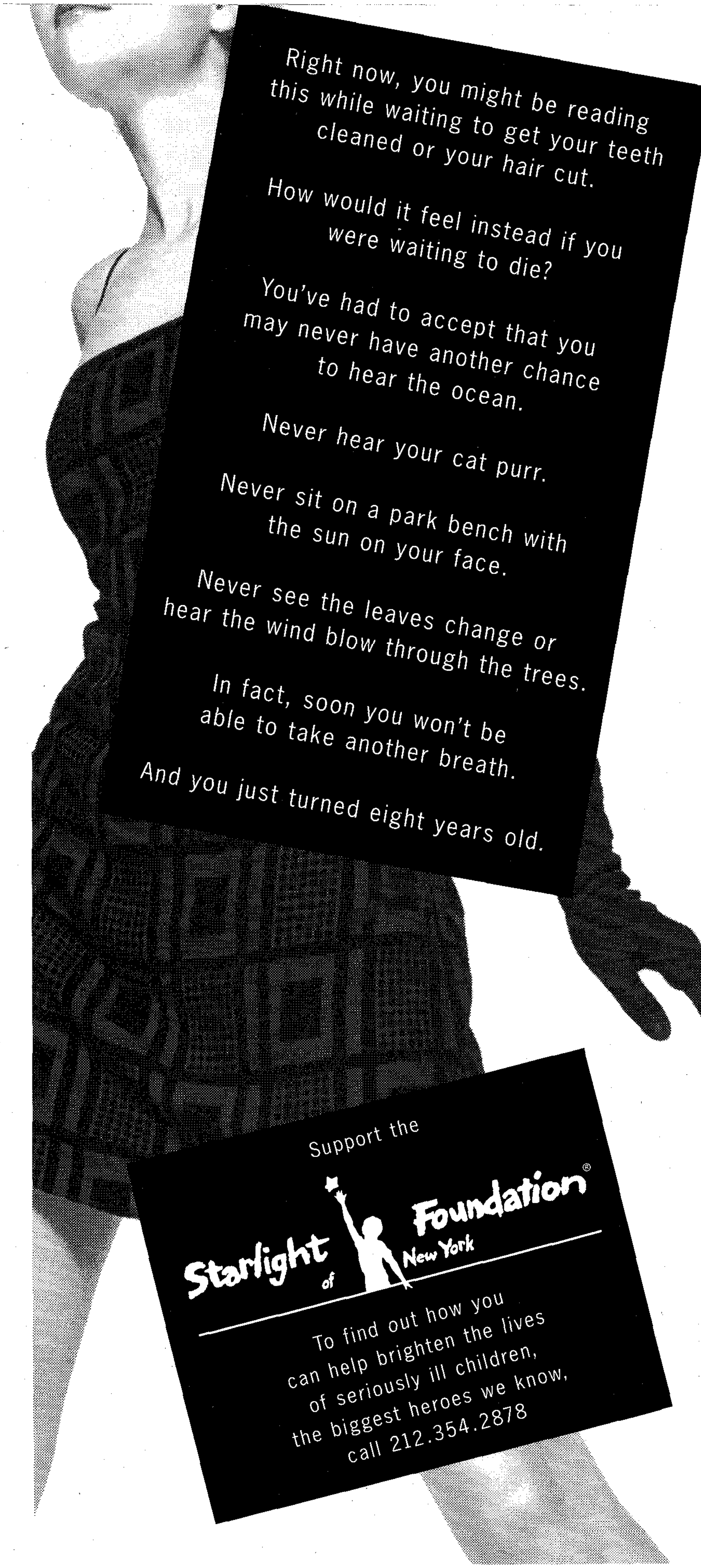
Museum of the City of New York—"Bridging New York." An exhibition of paintings, prints, drawings, postcards, and vintage photographs exploring the role played by bridges in the creation of Greater New York; through 6/28. . . . "New York From Above: An Aerial View." Paintings depicting aerial views of the city by Spelman Evans Downer; through 6/14. . . . "Under the Big Top: Circuses in New York." Costumes, models, props, posters, and other circus paraphernalia and ephemera dating from equestrian John Bill Rickett's first circus on Broadway in 1793 to today's Big Apple Circus; through 2/22. . . . "Beyond the Grave: Cultures of Queens Cemeteries." Photographs of cemeteries in Queens taken by Dr. Ilana Harlow; through 3/8. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy Museum & School of the Fine Arts—"Fair & Free: Images of Childhood, 1827–1992." Paintings, works on paper, and sculptures depicting children; through 3/8. . . . "Stages of Creation: Public Sculpture by National Academicians." Models for public sculpture by Louise Bourgeois, Neil Estern, Marisol, Tom Otterness, Tony Rosenthal, and others; through 3/8. 1083 Fifth Ave., at 89th St. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—"Memory and Imagination: The Legacy of Maidu Indian Artist Frank Day." Works by the first self-taught Native American painter in California to depict customs of his tribe; through 5/3. George Gustav Heye Center, 1 Bowling Green (514-3888), 10–5 daily, Thurs. to 8; free.

New Museum of Contemporary Art—"Mona Hatoum." A survey of sculptures, video, installations, and photographic documentations of performances by the London-based Palestinian artist; through 2/22. 583 Broadway (219-1222), Wed., Fri., and Sun. 12–6, Fri. and Sun. 12–6, Thurs. and Sat. 12–8 (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for for youths 18 years and under.

New York Public Library—"A Secret Location on the Lower East Side: Basement Publishing in New York City and Elsewhere." An exhibition focusing on the writers, artists, publishers, and communities who produced publications associated with the use of the mimeograph machine from the sixties through the early eighties; through 5/30. . . . "The Romanovs: Their Empire, Their Books." A selection of illustrated books that were originally in the collections of the Romanovs, the dynasty that ruled the Moscow Tsardom and the Russian Empire for 300 years until the Russian Revolution of 1917, and were acquired by the New York Public Library from the Soviet government in the twenties and thirties; through 2/28. . . . "Subject Matters: Photography, Romana Javitz, and the New York Public Library." The story of the visionary curator Romana Javitz, who during her 39-year tenure (1929–1968), built the Picture Collection at the New York Public Library into a world-renowned resource of documentary photography; through 3/28. Fifth Ave. and 42nd St.



Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.

How would it feel instead if you were waiting to die?

You've had to accept that you may never have another chance to hear the ocean.

Never hear your cat purr.

Never sit on a park bench with the sun on your face.

Never see the leaves change or hear the wind blow through the trees.

In fact, soon you won't be able to take another breath.

And you just turned eight years old.

Support the

Starlight Foundation® of New York

To find out how you can help brighten the lives of seriously ill children, the biggest heroes we know, call 212.354.2878

Photographer: Andrew Eccles.
Model: Frauke.

(869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New York Transit Museum—"50 Years of the Subway Sun." Posters from the "Sunday Sun" poster series that were created for the Interborough Rapid Transit Company between 1910 and the early sixties; through 3/22. Boerum Place and Schermerhorn St., Brooklyn Heights (718-243-8601), Tues.–Fri. 10–4, Sat. and Sun. 12–5; $3, $1.50 students and seniors (free for seniors every Wed. 12–4).

New-York Historical Society—"Signs and Wonders: The Spectacular Lights of Times Square." A look at the development of technology and imagery in Times Square's advertising signage; through 3/8. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—"Jack Smith: Flaming Creature"; through 3/1. . . . "John Coplans: A Self-Portrait"; through 3/29. . . . "Jackie Winsor: Sculpture"; 2/15–4/12. . . . "Lynne Yamamoto: Selected Work"; through 3/1. . . . "10 Years Portikus, Frankfurt, Germany"; 2/15–4/12. . . . "Matthew McCaslin, Susan Etkin, Michael Joo"; 2/15–4/12. . . . "Installations/Projects—Siah Armajani, Per Barclay, Shane Cullen, and Philip Napier"; 2/15–4/12. . . . "Vertical Painting Show"; through 6/28. . . . " 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $4 suggested donation, $2 students and seniors.

Pierpont Morgan Library—"A Seal Upon Thine Heart: Glyptic Art of the Ancient Near East. ca. 3500–2100 B.C." A selection of seals from the Library's collection and from the Yale Babylonian Collection, the Metropolitan Museum of Art, and several private collections; through 4/26. . . . "To Observe and Imagine: British Drawings and Watercolors, 1600–1900"; through 5/3. 29 E. 36th St. (685-0008), Tues.–Fri. 10:30–5, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Studio Museum in Harlem—"Transforming the Crown: African, Asian, and Caribbean Artists in Britain, 1966–1996." A survey of Black British art that is being held in collaboration with the Franklin H. Williams Caribbean Cultural Center (see photography listings) and the Bronx Museum of the Arts; through 3/15. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 seniors and students.

Whitney Museum of American Art—"Bill Viola." The first full-scale overview of the work of the California-based video artist, including 15 installations, 25 videotapes, and drawings and notebooks from the past 25 years; through 5/10. . . . "Arthur Dove: A Retrospective." Paintings, assemblages, pastels, and drawings by the pioneering American modernist; through 4/12. . . . "Collection in Context: 1948." A multimedia exhibition surveying important artwork, music, film, and news footage from that year; through 3/15. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"*Garden of Qián*, by Ming Fay." A fantasy garden of tree and fruits handcrafted from paper, wire, synthetic fibers, and layers of polyurethane; through 4/17. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 2/19 at 10: "Nineteenth-Century and Twentieth-Century Art From the Collection of William J. Rand." On view from 2/14.

Christie's East—219 E. 67th St. (546-1000). 2/18 at 10: "Oceanliner." On view from 2/14.

Doyle—175 E. 87th St. (427-2730). 2/18 at 10: "Decorative Paintings." On view from 2/6. 2/25 at 10: "Fine Furniture, Decorations & Paintings, and Decorative Asian Works of Art." On view from 2/21.

Sotheby's—1334 York Ave. at 72nd St. (606-7000). 2/19 at 6, 2/20 at 10 and 2, 2/21 at 10 and 2, 2/23 at 10 and 2, 2/24 at 10, 2, and 6:30, 2/25 at 10, 2, and 6:30, 2/26 at 10, 2, and 6:30, 2/27 at 10: "Windsor Collection." On view from 2/10.

in concert

Opening Night of *Madama Butterfly* at the Metropolitan Opera

Classical Music

Monday, February 16

Royal Concertgebouw Orchestra—Performs Berg's Violin Concerto and Mahler's Symphony No. 5; Riccardo Chailly, conductor. *Avery Fisher Hall, Lincoln Center (875-5000), at 7:30; $35–$55.*

Tuesday, February 17

New York Philharmonic—Performs Bach's *St. Matthew Passion,* with Sylvia McNair, soprano; Annette Markert, mezzo-soprano; Stanford Olsen, tenor; Olaf Baer, baritone; and the Choir of St. Thomas Church, Leipzig; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (875-5000), at 7; $20–$75.*

Hunter College Music Faculty—Performs works by Bach, Saint-Saëns, and Schubert. *Sylvia and Danny Kaye Playhouse, Hunter College, 695 Park Ave., at 68th St. (772-4448), at 7; free.*

Cosmopolitan Chamber Players—Perform Mozart, Beethoven, and Shostakovich. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $12.*

Wednesday, February 18

Royal Concertgebouw Orchestra—Performs Mahler's *Totenfeier* and Rossini's *Stabat Mater;* Riccardo Chailly, conductor. *Avery Fisher Hall, Lincoln Center (875-5000), at 8; $35–$55.*

New York New Music Ensemble—Performs works by David Schiff, Arthur Kreiger, Barbara White, and Chen Yi. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $15.*

Jean-Pierre Rampal, Flute—Performs Telemann, Bach, and Doppler, with John Steele Ritter, harpsichord and piano, and Claudi Arimany, flute. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 7:30; $18–$70.*

Thursday, February 19

New York Philharmonic—Performs works by Haydn, Foss, Canteloube, and Prokofiev, with Dawn Upshaw, soprano; Kurt Masur, conductor. *Avery Fisher Hall, Lincoln Center (875-5000), at 8; $20–$75.*

Interpretations—Electronic works performed by Kyle Gann, with multimedia accompaniment by Bernadette Speach. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 8; $10.*

New York Festival of Song—Performs works by Kurt Weill, Noel Coward, and Percy Grainger, with Amy Burton, soprano. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 8; $25.*

Bargemusic—Quartet performances of Bach and Messiaen. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; $20–$30.*

Friday, February 20

Chanticleer—This all-male vocal group performs Gregorian chants and Lou Harrison's *Chant Mass. Metropolitan Museum of Art, 1000 Fifth Ave. (570-3949), at 6:30 and 8:30; $40.*

Opera East—Performances of arias and duets from operas, as well as musical-theater standards. *Fort Washington Collegiate Church, Ft. Washington Ave. and 181st. St. (568-4014), at 7:30; $10.*

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Nathan Gunn, Baritone—Performs Schubert with John Wustman, piano. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 3; $30.*

New York Philharmonic—See 2/19.

Saturday, February 21

Sounds of a Better World—Performances by Geoffrey Holder and Odetta, as well as the Young People's Chorus of New York City. *92nd St. Y, 1395 Lexington Ave. (996-1100), at 3; $10.*

Saeverud/Grieg Gala—The Orchestra of St. Luke's performs works by the composers; Per Brevig, conductor. *Alice Tully Hall, Lincoln Center (875-5000), at 7; $15–$40.*

Kavkasia—Performs traditional music from the republic of Georgia. *Trinity Lutheran Church, 164 W. 100th St. (718-230-7961), at 2; $10.*

New York Philharmonic—See 2/19.

Previews

Going Dutch

This week at Avery Fisher Hall, the venerable Royal Concertgebouw Orchestra of Amsterdam renders works by Rachmaninoff, Stravinsky, and Rossini, as well as Mahler's Symphony No. 5—a piece that the symphony has performed nearly 100 times since Mahler conducted its Dutch premiere with the orchestra in 1906. Italian maestro Riccardo Chailly directs the Concertgebouw on February 16 and 18.

Photograph by Paul Huf.

Sunday, February 22

Chamber Music Society—Performs works by Telemann, Mendelssohn, and Peter Schickele. *Alice Tully Hall, Lincoln Center (875-5000), at 5; $25–$35.*

Si-Yo Music Society—Performs works by Mozart and Schumann. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 3; $17.*

MET Orchestra—Performs Bach, Tchaikovsky, and Ligeti, with Maxim Vengerov, violin; James Levine, conductor. *Carnegie Hall, 881 Seventh Ave., at 57th St. (247-7800), at 3; $17–$65.*

Voice Emporium—Performs vocal music by Purcell. *St. Jean Baptiste Church, 184 E. 76th St. (718-519-8337), at 4; $12.*

Bargemusic—See 2/19, at 4.

Monday, February 23

Handleworks—Works by Handel and his contemporaries, including William Boyce, Thomas Arne, and Maurice Greene. *Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (501-3330), at 7:30; $25.*

Opera

Metropolitan Opera—Performs Saint-Saëns's *Samson et Dalila,* 2/16 and 2/21 at 8; Verdi's *Il Trovatore,* 2/17 at 8; Offenbach's *Les Contes d'Hoffman,* 2/19 and 2/23 at 8; Mozart's *Die Zauberflöte,* 2/18 at 8 and 2/21 at 1:30; and Puccini's *Madama Butterfly* (first night), 2/20 at 8. *Metropolitan Opera House, at Lincoln Center (362-6000); $24–$200.*

Dicapo Opera—Performs Wargo's *A Chekhov Trilogy,* 2/20–21 at 8, and 2/22 at 3. *184 E. 76th St. (288-9438); $25.*

Dance

New York City Ballet—Performances 2/17 and 2/21 at 8, and 2/22 at 3. *State Theater, Lincoln Center (870-5570); $15–$68.*

Doug Varone—Performs three new works, 2/17–2/22. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800), at 7:30; $32.*

MorganScott Ballet—Performs *Spirit Bound,* 2/20 and 2/21 at 8. *John Jay College Theater, 899 Tenth Ave., at 58th St. (279-4200); $20.*

Forever Tango—The Argentine form, interpreted by Luis Bravo. *Walter Kerr Theater, 218 W. 48th St. (239-6200); $30–$65.*

Under Exposed—Works by Amy Cox, Dani Nikas, Lisa Townsend, and Troika Ranch, 2/17 at 8. *Dixon Place, 258 Bowery (219-3088); $10.*

Jane Comfort—Performs *Underground River,* 2/12–2/15 at 8:30. *P.S. 122, 150 First Ave., at 9th St. (477-5288); $15.*

Nikolais and Murray Louis—Performs new works, 2/18 at 7. *World Financial Center, 200 Liberty St. (945-2600); free.*

Dancing Across Cultural Borders—Performances of Hawaiian, Native American, and Filipino dance, 2/22 at 3. *Lotus Fine Arts Center, 109 W. 27th St. (627-1076); $10.*

Fridays at Noon—New choreography by Kathi McGowan and Barbara Mahler, 2/20 at noon. *92nd St. Y, 1395 Lexington Ave. (996-1100); free.*

nightlife

Paul Ellington...R.L. Burnside

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Concerts

Eric Bogosian—The slacker-icon monologuist, in his new *Nail Gun.* 2/20 at 8 and 10 P.M. *Performance Space 122, 150 First Avenue, at 9th St. (477-5288). $20.*

Jimmy Buffet and the Coral Reefer Band—Subverting the boomer/slacker dichotomy, the South Florida troubadour has been successfully peddling his slack-life fantasies to Baby Boomers since Beck and Pavement were in knee pants. 2/19 at 8 P.M. *Madison Square Garden. (307-7171). Sold out.*

Carnegie Hall Jazz Band Sextet—Guitarist Howard Alden leads the small group in "Sweet and Low-Down," a tour through the memorable Gershwin moments, including "Lady Be Good," "I've Got Rhythm," and "Nice Work If You Can Get It." 2/17 at 8 P.M. *Carnegie Hall, 881 Seventh Ave. (247-7800). $35.*

Cyrus Chestnut—The blazingly virtuosic pianist. 2/19–2/20 at 8 P.M. *Kaplan Penthouse, Lincoln Center (875-5050). Sold out.*

The Crystal Method—America's answer to the Chemical Brothers don't quite have all the rock-starisms down, but they can program a mean breakbeat and fire up a roomful of club kids with the best of them. With Irish D.J. and sound collagist David Holmes, who's best known for sampling street sounds of New York City itself. 2/23 at 10 P.M. *Twilo, 530 W. 27th St. (307-7171). $20.*

Linda Eder—2/19 at 8 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $30–$40.*

Ben Folds Five—Piano, as anyone can tell you, is not the indie-rock instrument of choice: You can't carry it to your buddy's house to jam; you can't throw it in the back of the family station wagon for a six-city mini-tour; and it doesn't fare well in garages. Plus, Elton John—anti-authoritarian icon that he is—is the only latter-day rocker to make it big banging the 88s. Yet Folds has done everything his guitar-slinging contemporaries have (the van tour, the odes to suburban disaffection)—and plenty they haven't (hummable tunes, literate lyrics, a sense of humor). 2/20 at 8 P.M. *Hammerstein Ballroom, Manhattan Center, 311 W. 34th St. (564-4882). $18.50.*

"I Won't Dance . . . Fred & Cole"—Steve Ross stars in a tribute to the golden era when Fred Astaire introduced Americans to every other composition by the Gershwins, Jerome Kern, and (most germane to this show) Cole Porter. "Top Hat," "Puttin' on the Ritz," "Night and Day," and dozens of other witty chestnuts make up the bill. 2/21 at 7 and 9:30 P.M. *92nd St. Y's Kaufman Auditorium, 1395 Lexington Ave. (996-1100). $30–$35.*

Juan José Mosalini Tango Orchestra—Argentina's national sound, performed by its preeminent new big band, along with the slinky hoofers from *Forever Tango.* 2/21 at 8 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $30–$35.*

New York Festival of Song—Amy Burton, Dana Hanchard, William Burden, and Arthur Woodley explore seldom-performed works by Kurt Weill (from *Der Kuhhandel*), Noel Coward (*Conversation Piece*), and Isaac Abéniz (*Pepita Jiménez*), plus selections from the 1903 operetta *In Dahomey.* 2/19 at 8 P.M. *92nd St. Y Tisch Center for the Arts, 1395 Lexington Ave. (996-1100). $25.*

Cecil Payne's Bebop Generation—Once Dizzy's baritonist, Payne gets down with Richard Wyands, Jamil Nasser, and Al Harewood. 2/20 at 8 and 10 P.M. *Jazz Cafe, Flushing Town Hall, 137-35 Northern Blvd., Flushing (718-463-7700). $15–$20.*

"Sanctuary"—A five-night festival of spiritual and choral music, in spiritual SoHo. 2/23: Brooklyn drum collective Ancient Vibrations performs Nyabinghi rhythms. 2/24: La Troupe Makandal plays Afro-Haitian music drawing from voodoo traditions. 2/25: Reza DeRakshani plays Persian spiritual music; Gamelan Son of Lion plays the chiming tones of Java and Bali. 2/26: New Jersey Christian-poppers the Danielson Family kick it like a surrealist Osmond outfit, or a God-loving Ween. 2/27: Emilio Barreto y Los Afortunados play music derived from the Santeria religion. 2/23–2/27 at 8 P.M. *Thread Waxing Space, 476 Broadway (966-9520). $7.*

"Sons da Lusofonia"—2/21 at 8 P.M. *Victoria Theater, New Jersey Performing Arts Center, 1 Center St., Newark (888-466-5722). $25.*

"Toast!"—D.J. Spooky, Circus Amok, Elevator Repair Service, and just about every other ultra-hip East Village artist/entertainer lend a hand to P.S. 122 for a benefit-cum-dance party. 2/21 at 8 P.M. *Performance Space 122, 150 First Ave., at 9th St. (477-5288). $20.*

Talent
Folk Lord

Who said kids these days don't know how to pay their dues? Having graduated from Harvard Square busker to indie-rock fave, Mary Lou Lord has now reached the big leagues with the impressive 'Got No Shadow.' February 19 at the Westbeth Theatre, she shows off the new album's tough-minded, keen-eyed folk pop and revisits some of her early-nineties sidewalk classics.

Photograph by Alice Wheeler.

Clubland

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) rock and folk venue. 2/19: Yazbek. 2/20: Kevin Salem; Andrew Vladek; Succor. 2/21: The Geraniums. 2/22: The Towering Inferno; Speed McQueen. 2/23: Larry Loftin. 2/26: Van Allen Belt; Mr. Henry; Fontaine. 2/27: Poolesville. 2/28: The Papaya Kings. *95 Stanton St. (358-1633). $.*

The Baggot Inn—A cozy West Village gathering spot for NYU students and other sweater-wearing folk enthusiasts. 2/19: Taylor Barton, with G. E. Smith. *82 W. 3rd St. (477-0622). $.*

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 2/17: Dervish; Pat Kilbride. 2/19: Dana Bryant; Michelle Malone; Talking to Animals. 2/20: Oregon. 2/21: "Required Listening: A No-Risk Evening of Discovery." Christine Collister; Clem Snide; Jamie Hartford; Richard Shindell. 2/23: Pam Tillis; Lee Roy Parnell; Dean Dillon. *15 W. 4th St. (228-7880).*

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 2/19: Cake Like. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Nobody said it's easy being an underground icon. Last month, when ex–Television guitarist Richard Lloyd took the stage at Mercury Lounge for a rare appearance, he distributed set lists to the audience, to keep requests to a minimum. You can't blame the fans though: Television's mid-seventies proto-punk tunes had some of the finest guitar hooks ever heard. The burdens of cult fame don't seem to be too great, though: Lloyd apparently liked playing enough to return to his old stomping grounds, 2/20. 2/21: Speedball Baby. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 2/19: Christine Santelli. 2/20–21: Guitar Shorty. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—Originally a glam-trash revival hall, this two-level East Village funhouse now reflects the neighborhood's cultural diversity, with indie-rock and punk bands sharing the venue with some of the city's wackiest parties. 2/18: Stillsuit. 2/19: Kung Pao; Elvis 77; Haulin' Mother. 2/21: The Lunachicks; the Upper Crust. 2/24: God Lives Underwater; Fluorescein; Love In Reverse. *15 St. Marks Pl. (674-7959).*

Continental—A dark, grimy, shotgun shack of a rock club, hosting some of New York's hardest-working rock bands and attended by scroungy hipsters and willful lowlifes—basically St. Marks under a roof. Look for cameos by D Generation and Joey Ramone, who lives in the nabe. *25 Third Ave., at St. Marks Pl. (529-6924).*

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 2/18: "Mutiny." Raz Messinai (a.k.a. Badawi a.k.a. the Bedouin); D.J. Siraiki; D.J. Mutamassik. 2/19: Dujeous. 2/20: The Scofflaws; Metro Stylee. 2/21: Salga; Bhangra Party. 2/23: Autobody; Rashid Baky; Comrade Red. 2/24: R. L. Burnside; T Model Ford. *416 W. 14th St. (229-0785).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts sophisto rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Fridays, the gay bacchanalia SqueezeBox takes over. Alternate Saturdays see the retro-music hodgepodge party "Lo-Fi," at which jump-blues, ska, and surf-rock bands rub shoulders. *511 Greenwich St. (219-2850). $.*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today. Hidden beneath the Time Cafe, Fez takes some ambition and assertiveness to access on a crowded night. Wednesday's year-old comedy revue "Stella" continues to deliver some of the finest young stand-up talent in the city. Sundays, through March, the amazing Sun Ra Arkestra swings on in joyful abstraction. 2/17: Pete Droge. 2/20: Patti Griffin; Troy Campbell. 2/21: Lionfish. *Time Cafe, 380 Lafayette St. (533-2680).*

Flipside—A big rock club on the Upper West Side? What universe are we living in here, anyway? With its oddly shaped furniture, dab of leopard-print carpeting, and self-consciously cheesy light fixtures, this sprawling nightclub has "quirky" written all over it, but a stage is a stage, and the place has potential to transform the neighborhood, one way or another. *246 Columbus Avenue, near 72nd Street; 712-1666.*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 2/20: Congo Norvell; Valentine 6. 2/22: Greg Bendian's Interzone; Relativity with Peter Erskira and Marty Erlich. 2/23: Joseph Bowie's Funk Shop. 2/24: Matt Shipp and Rashid Bakr; Roger Miller's Binary System. 2/25–2/26: Isotope 217; the Lonesome Organist. 2/27: 16 Horse Power. 2/28: Lambchop. 3/7: Neutral Milk Hotel; the Gerbils; the Music Tapes. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Life—Okay, we give. It *is* the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers aren't? *158 Bleecker St. (420-1999).*

Louisiana Community Bar and Grill—Weird neighborhood in which to label anything "community," but the joint books some surprisingly good blues, jazz, and country acts. *622 Broadway, bet. Houston and Bleecker. (460-9633).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues. 2/18: Bill Kirchen & Too Much Fun. 2/19: Hiram Bullock. 2/20: Murali Coryell. 2/21: The Roxy Perry Blues Band. 2/24: The Gotham Playboys. 2/25: Commander Cody & His Lost Planet Airmen. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUES).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. *1039 Washington St., Hoboken, N.J. (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 2/18: Muckaferguson. 2/19: Letters to Cleo. 2/20: Blue Mountain; Delta 72. 2/21: Mighty Blue Kings. 2/22: Backsliders. 2/23: Mach 5; Love American Style. 2/24: The Devlins; Mark Geary. *217 E. Houston St. (260-4700).*

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Saturdays and the funky, Celtic-influenced band Tara on Sundays. *519 Second Ave., at 29th St. (686-1210).*

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. Every Monday: Western Caravan. *375 Third Ave. at 27th St. (683-6500).*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously undertattended Tuesday- and Wednesday-night rollerskating jam keeps boogie queens' wheels spinning till the wee hours. The rental skates may have been in service since the eighties; the D.J.'s occasional Beatles-dance-mix medley may grate; but when you get right down to it, nothing beats shaking a groove thing while whizzing around a dance floor at neck-breaking velocity. *515 W. 18th St. (627-0404). $.*

Performance

Mississippi Moanin'

Bad-to-the-bone bluesman R. L. Burnside teams up with fellow Mississippian T Model Ford to turn the Cooler into a gritty juke joint February 24.

S.O.B.'s—The city's premier world-music venue, presenting many acts that could fill stadia back home. Most nights, sets at 10 and midnight. 2/17: Barrington Levy. 2/19: King Chango. 2/24: Loup Garou. *204 Varick St. (243-4940).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. *94 Ave. A (473-7373).*

The Supper Club—A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday, the Tony Corbiscello Big Band gets the room swinging, lindy-hopping, and otherwise engaging in social behaviors of yesteryear (look for guest appearances by John Pizzarelli and other bona fide big names), after which the next generation takes over, to ever-more-vigorous dancing. The Flying Neutrinos play Saturday evenings in January. Too much hopping got you pooped? Take a load off in the upstairs Blue Room Lounge. 2/20–21: Tony Corbiscello and his Big Band The Atomic Fireballs. *240 W. 47th St. (921-1940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 2/19: De La Soul; Mos Def; Talib Kweli. 2/20: BR5-49; Charlie Chesterman. 2/21: Brooklyn Funk Essentials. 2/22: Hepcat; the Slackers; the Gadjits. 2/24: Jim Lauderdale; Ralph Stanley; Hackberry Ramblers. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's midsize, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 2/19: Mary Lou Lord, foregoing her usual lone-gal-with-guitar schtick to rock out with a full band (which won't, unfortunately, include her sometime collaborator, Nick Salamon). 2/20: Spacehog. *151 Bank St. (691-2272).*

Jazz

Birdland—More comfortable than the Blue Note, swankier than the Vanguard, and proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Friday the Lew Anderson Big Band swings from 5:30 to 7:30. 2/19–2/21: Jackie's Blues Bag: The Music of Jackie McLean. 2/22: The Chico O'Farrill Afro-Cuban Jazz Orchestra. 2/23: Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. 2/24: The Famous Duke Ellington Orchestra directed by Paul Ellington (see page 156). Sets at 9 and 11 P.M. *315 W. 44th St. (581-3080).*

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 2/17–2/22: Ray Barretto & New World Spirit, with "Potato" Valdez; Poncho Sanchez Latin Jazz Band, with bongo-king Mongo Santamaria. *2131 W. 3rd St. (475-8592).*

Dharma—Funky jazz on the historic shopping thoroughfare—just don't pay retail. 2/17: Tim Bernstein's Sex Mob. 2/18: Eric Alexander Trio. 2/19: Avram Fefer Quartet. 2/20–2/21: Kurt Rosenwinkel fronts a quartet with his swirling, heady guitar stylings. *174 Orchard St., bet. Houston and Stanton. (780-0313).*

Ed Sullivan's—Tucked practically inside the Ed Sullivan Theater, the old-man bar turned chichi dining spot offers swing jazz nightly and a waiter who looks just like the place's namesake. Tuesdays and Thursdays: the Ed Swanston Trio. Every Friday, Sullivan's is home to the Harlem Jazz Legends, fronted by the incomparable singer Laurel Watson. Wednesday, hard-swinging New Orleans clarinetist Rick Hardeman leads his quartet. Saturday, the Joe Traina Quintet, featuring Natalie English. No cover; two-drink minimum Fri. and Sat. *1697 Broadway, bet.*

Iridium—Merlot, the artfully wacky restaurant across from Lincoln Center, hosts some formidable jazz comers in its cozy basement, along with the occasional legend. Monday nights, the Les Paul Trio holds office hours. 2/17–2/22: Jimmy Scott's plaintive countertenor could turn even the sunniest of lyrics into a pensive heartbreaker. His last album, *Heaven*, was a gorgeous collection of meditations on the Great Reward—including a stirring jazz rendition of the Talking Heads' "Heaven," which describes it as a place where "nothing ever happens." Fortunately for Scott's fans, *Heaven* is a place where plenty happens. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

The Jazz Standard—Midtown south's newest, biggest, and happeningest hangout for hard-boppers and the men and women who love them. You can't hear the bands from the swanky first-floor restaurant, but the basement club's modified menu should more than suffice. 2/17–2/22: The Sherman Irby Trio, with Gerald Cannon and Dana Murray. Sets Sun., Tues.–Thurs. at 8 P.M. and 10 P.M., Fri. and Sat. at 8 P.M., 10:30 P.M., and midnight; $10–$15 cover on weekdays, $15–$20 cover on Fri. and Sat. *116 E. 27th St. (576-2232).*

Showman's Cafe—Harlem's subtly wonderful jazz club, where you can always get a table and the jukebox is one of the best in the city. Every Thursday, sixties organ great Reuben Wilson leads his

Photograph by Matthew Johnson.

heady trio. Sets at 10 P.M., midnight, and 2 A.M. No cover; two-drink minimum. *2321 Eighth Ave., bet. 124th and 125th Sts. (864-8941). $.*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Every Sunday, the Jazz Composers Forum, followed by the Across Seventh Street Septet. Every Monday, Jason Lindner's youthful, Ellington-meets-Mingus big band. Tuesdays, cerebral and atmospheric guitarist Kurt Rosenwinkel leads his quartet. Shows start at 10 P.M. *183 W. 10th St. (929-7565). $.*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11 P.M., with extra sets Fri. and Sat. at 12:30 A.M. 2/17–2/22: Greg Bandy Quartet. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30 P.M. 2/24–3/1: James Carter Quartet. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Zinno—A pretty Italian restaurant with a tiny piano on its awning, Zinno is more dining spot than jazz club, though its musical guests are often pleasant surprises. Shows Mon.–Sat. at 8 P.M. 2/17–2/21: Joanne Brackeen; Cecil McBee. *126 W. 13th St. (924-5182).*

Comedy

Boston Comedy Club—*Animal House* ambience and, most nights, comedy to match. Sundays: "All Star Comedy." Mondays: Open-mike night hosted by David J. Tuesday through Thursday, shows at 9:30 P.M. Fridays and Saturdays, the club promises "the country's top comedians," with shows at 8, 10, and midnight. *82 W. 3rd St. (477-1000).*

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. The Knicks' No. 1 elbow-thrower and trash-talker lightens up for the NBA all-star-game weekend with "Charles Oakley's All-Star Comedy Bash," 2/18: John Diresta. 2/19–22: John Mulrooney. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—The high-class variety showplace has broadened its focus from straight stand-up to a mix of sketch and alternative comedy, theater, and musical performances. Friday's "The Big Bad Music Show" explores that riskiest of all entertainment territory, humor-rock. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 W. 28th St., (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11 P.M.; Sat. at 8:30 P.M., 10:15 P.M., and 12 A.M.; and Sun–Thurs. at 9 P.M. Through 2/22: Greer Barnes; Al Lubel; Jeff Ross; Pete Coreale; Jim Norton. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. Through 2/22: Jim Norton; Jerry Diner; Nancy Redman. 2/23–3/1: Al Lubell; Richie Byrne; Rich Ramirez; Lenny Varnedoe; Jim Norton; Joe Mulligan; Nancy Redman. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30 P.M.; Fri. at 9 and 11P.M. and Sat. at 8:30 and 10:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. *34 W. 22nd St. (367-9000).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows: Sun.–Thurs. at 7; Fri.–Sat. at 7, 9, and 11:30 P.M. 2/20–2/21: Keith Robinson; Tom Cotter; Susie Essman; Brian MacFadden. 236 W. 78th St. (595-0850). $7–$12.

Cabaret

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Through 5/2: Peter Mintun. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Through 3/7: Eartha Kitt. Call for reservations. Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band. Sets at 8:45 and 10:45 P.M. $50 ($25 for Davis's late, Woody-free set); no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—Singer-pianist Kathleen Landis. $12 minimum; jacket and tie required. *Fifth Ave. at 61st St. (940-8195).*

Danny's Skylight Room—Through March, Blossom Dearie's back in town. Every Monday and Tuesday, Ronny Whyte is in the the piano bar. $6–$15, plus $10 minimum. *346 W. 46th St. (265-8130).*

Don't Tell Mama—2/20 and 2/27: Drag vocal outfit 3 Sheets to the Wind, on their "Shut Up and Eat Your Spinach" tour. $10–$15 cover, two-drink minimum. *343 W. 46th St. (757-0788). $.*

FireBird Café—The theater district's newest post-show snuggery. 2/17–2/28: Phillip Officer. Tues.–Thurs., sets at 9 P.M. Fri. and Sat., sets at 9 and 11 P.M. $30 cover; two-drink minimum. *363 W. 46th St. (586-0244).*

Rainbow and Stars—Romance, prewar charm, and wood paneling, hundreds of feet above midtown. Tues.–Sat. at 8:30 and 11 P.M.; seating for dinner is at 6:30 P.M. Through 2/21: Lois Walden. *30 Rockefeller Plaza, 65th floor (632-5000).*

Sardi's—Fridays through 2/27: Comic, singer, dancer, and pianist Mark Nadler performs numbers from his 3,000-song repertoire of standards, show tunes and other theater-district fare. $15 cover; $12 minimum. *234 W. 44th St. (221-8444).*

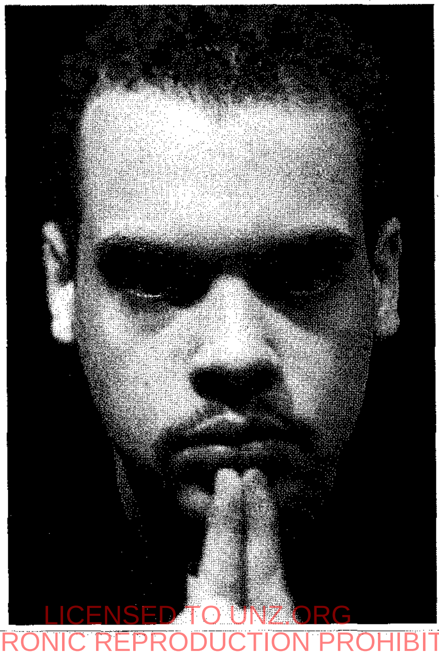
Bars

P&G Café—A vestigial remnant of the Upper West Side's days as a vaguely boho enclave, this Amsterdam Avenue outpost still has enough old-time neon sign, hunting-lodge murals, and circa-1983 video games. All of which should (but only sometimes does) keep the yuppies at bay. *279 Amsterdam Ave., at 73rd St. (874-8568).*

XVI—Ignore the tour buses parked outside (they're bringing suburbanites to Lucky Cheng's) and belly up to the bar here, along with the smart set. Every night of the week, XVI offers funky drum-and-bass sounds, bubble-jacketed youth, and East Village aristocracy—all just a block from a subway station. *16 First Ave., bet. 1st and 2nd Sts. (no phone).*

Talent
Scion-tology

When Paul Ellington began an open-ended run at Birdland last month, the event smacked of equal parts predestination and teen-underdog triumph. At 19, Ellington is on the young side, to say the least, for a big-band leader. But his rapid ascent shouldn't come as too much of a shock: He's Duke Ellington's grandson—the third generation to guide the Duke Ellington Orchestra through "Take the A Train," "Satin Doll," and the *Far East Suite*. "The first time I conducted," Paul says of his new gig, "I was like, '*How am I gonna do this?*' " Paul inherited the band a year and a half ago, after his dad, Mercer Ellington, died unexpectedly. Though he'd been working around the orchestra since he was 8—playing piano and a little percussion, even helping his father compose a tune for 1995's *Only God Can Make a Tree* CD—Paul concedes he has less experience than other potential conductors. "There are plenty of people who could do a fine job," he says. "But this band needs more than a fine job. It needs someone who will bring excitement—not just someone who will say, 'What haven't we done in a while?' " In front of the orchestra, Paul displays the same combination of coltish modesty and subtle confidence he does in conversation. The young Ellington, though, will need to grow into his chosen role: While he delivers cues with self-assurance, he still looks slightly surprised to be giving orders to musicians twice, even three times his age. Every Tuesday at Birdland, he makes a point of playing at least one of his own compositions. "This isn't the Paul Ellington Show," he says. "But it's important that there's an Ellington making new Ellington songs. I don't think they're gonna be as recognizable as my granddad's work yet. But it's definitely Ellington." ETHAN SMITH



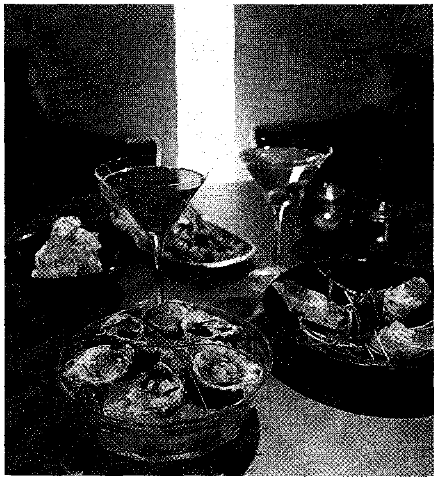
Photograph by Michael Kenneth Lopez.

restaurants

Bird Flight...Very Cherry...Wine Bars

Opening
Taster's Choice

As art galleries—and concomitant loft-dwellers—continue to colonize westernmost Chelsea, so do the businesses that cater to them. Lot 61, opening Friday, is a converted truck garage done up in industrial materials and site-specific works by David Salle, Damien Hirst, and other contemporary artists. Chef Robert Weland (formerly of Marguery Grill) presides over a menu of twenty eclectic items—beer-braised short ribs, Thai mussels, baby lamb chops, assorted oysters, and, at the $30 high end, caviar—all served in appetizer portions. (550 West 21st Street; 243-6555.)



Photograph by Robert Wright.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. New chef Sam Hazen has instituted a hearty, highly seasonal menu with tasting menus for vegetarians and meat-eaters alike. *218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, TM, V.*

Cellar in the Sky—This oenophile's dream changes its menu, and its well-chosen wine pairings, monthly; the one constant is the spectacular view. Four courses of creatively prepared, seasonal American fare costs $60, and the flights of three wines begin at $35. Lately, offerings have included a chili-grilled blue-prawn salad with mango marmalade and Cuba libre spices, roasted pheasant with spinach gnocchi, and a trio of Sonoma bottlings. Jacket required; love of heights recommended. *1 World Trade Center (524-7000). (E) AE, DC, DS, MC, V.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Il Mattone—In a neighborhood populated by pricey destination restaurants, this affordable Italian place is a great, dependable alternative. Try the brick-oven pizza or house specialties like penne alla vodka, pollo Sorrentino, seafood scampi, and vitello saltimbocca. *413 Greenwich St. (343-0030). (I) AE, DC, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale

STAGE Deli
New York's Most Famous
For Over Half A Century!
DELI / RESTAURANT / BAR
OPEN 7 DAYS 6 AM - 2 AM
834 7th AVENUE
(Bet. 53rd and 54th Sts.) N.Y.C.
Free Delivery To All Hotels
(212) 245-7850

FRENCH SOLE
SALE
985 LEXINGTON AVE. At 71st St.
TEL (212) 737-2859 Closed Sun.

Ristorante Italiano
Montebello
FINE CUISINE AND
ELEGANT AMBIANCE
PRIVATE PARTY ROOMS 10-150
120 E. 56th St., (bet. Park & Lex.) 212-753-1447

PIG 'N' WHISTLE
IRISH PUB
Renowned for fresh salmon with horse radish crust, steaks, pasta and daily fresh seafood.
CASUAL DINING • LUNCH • DINNER
SNACKS • COCTAILS
OPEN 11:30am - 4:00am
PIG 'N' WHISTLE • ORIGINALITY AT ITS VERY BEST!
165 W 47th St. (6th & 7th Aves.) • NY 10036 • (212) 302-0112

BARAONDA
INNOVATIVE ITALIAN CUISINE
"Go Chic and Ye Shall Find..."
Gael Greene, NYM
1439 Second Ave at 75th St. • 288.8555

"BEST STEAKS, PRIME RIBS, PASTA, & SEAFOOD IN NY!"
★ LUNCH ★ DINNER ★ LATE NITE DINING
★ SPORTS/CELEB HANGOUT ★ OPEN 7 DAYS
★ 4 PARTY RMS, 10-160 BUDGETED
NY MAG
20% DISCOUNT ON FOOD & BEV. with this ad*
*Not valid with any other offer
BROADWAY JOE STEAK HOUSE
315 W. 46TH ST. (BET. 8TH & 9TH AVE'S)
BROADWAY THEATRE DISTRICT ★ (212) 246-6513

decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Roettele A.G.—One of the very few places on these shores to serve a distinctive mix of Swiss and German cuisines, including hearty specialties like spaetzle, sauerbraten, Wiener schnitzel, and fondue. There's a lovely garden and, on Thursdays, the exotic strains of live Swiss music. *126 E. 7th St. (674-4140). (M) AE, DC, DS, MC, TM, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

El Charro Español—Heaps of thoughtfully prepared authentic Spanish cooking. Do yourself a favor and sample the hearty paella and the house sangria. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

53 Grove Street Cafe—This American bistro on a charming Village side street has the requisite exposed brick walls and outdoor patio (in warm weather). There's a raw bar from which one—actually, two—could order the plateau fruits de mer, which comes with vodka or champagne. Or try the sesame-crusted tuna with lemongrass marinade, the filet mignon in bourbon sauce, or the salmon en papillote with oranges. *53 Grove St. (924-8299). (M) AE, MC, V.*

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungy feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

Salam Cafe and Restaurant—This casual Arabic restaurant ensconced in a Village brownstone offers a broad variety of Middle Eastern food, including kebabs, couscous, and lamb with yogurt-and-sesame sauce, plus lots of vegetarian options. Try the Lebanese wine. *104 W. 13th St. (741-0277). (I–M) AE, MC, TM, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villary. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) AE, DC, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Washington Place—The large, comfortable dining room feels vaguely colonial, with old prints on the walls and lots of dark wood, but the well-executed American menu couldn't be more modern. Standouts include maple-brushed salmon, roasted venison, and an unusually delicious cherry pie. *75 Washington Pl. (539-1776). (M) AE, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers

ASK GAEL

Is romance defunct?

I've wept a small salty tear into my last sip of Bordeaux in the vaulted brick garden of The Sign of the Dove. Tonight's pepper-crusted tuna and gratin of gnocchi are spiced with memories of languorous fork play at a table for two beside a French window thrown open to sweet night air not all that long ago. This evening we are seated in exactly the spot where rain leaked on my shoulder, down off an old bunch-of-grapes glass globe one night in the naughty seventies. I imagine I can still taste the shock of mustard on a luscious roast-pork sandwich shared sometime before midnight in the candlelit bar perhaps a decade of flirtation later. (Am I the only woman who actually eats at such moments?) Closed by fate and the real-estate roar after 34 years as Manhattan's cynosure of romance, the Dove will fly again, perhaps downtown. But the blown-glass grapes will not come out of storage—"It's a different time," says the boss, Dr. Joseph Santo. "Maybe it won't look like this . . . *maybe more modern.*" Oh, the pain. It could be heartburn or heartbreak.

Photographs by Kenneth Chen.

American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Angelo & Maxie's Steakhouse—This luxurious new steakhouse serves enormous portions of beef—plus alternatives for artery-watchers—to a crowd that's come to have a good, gluttonous time. Many choose to follow their meal with a leisurely smoke, which they're welcome to procure in the well-stocked cigar store. *233 Park Ave. So., at 19th St. (220-9200). (M–E) AE, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

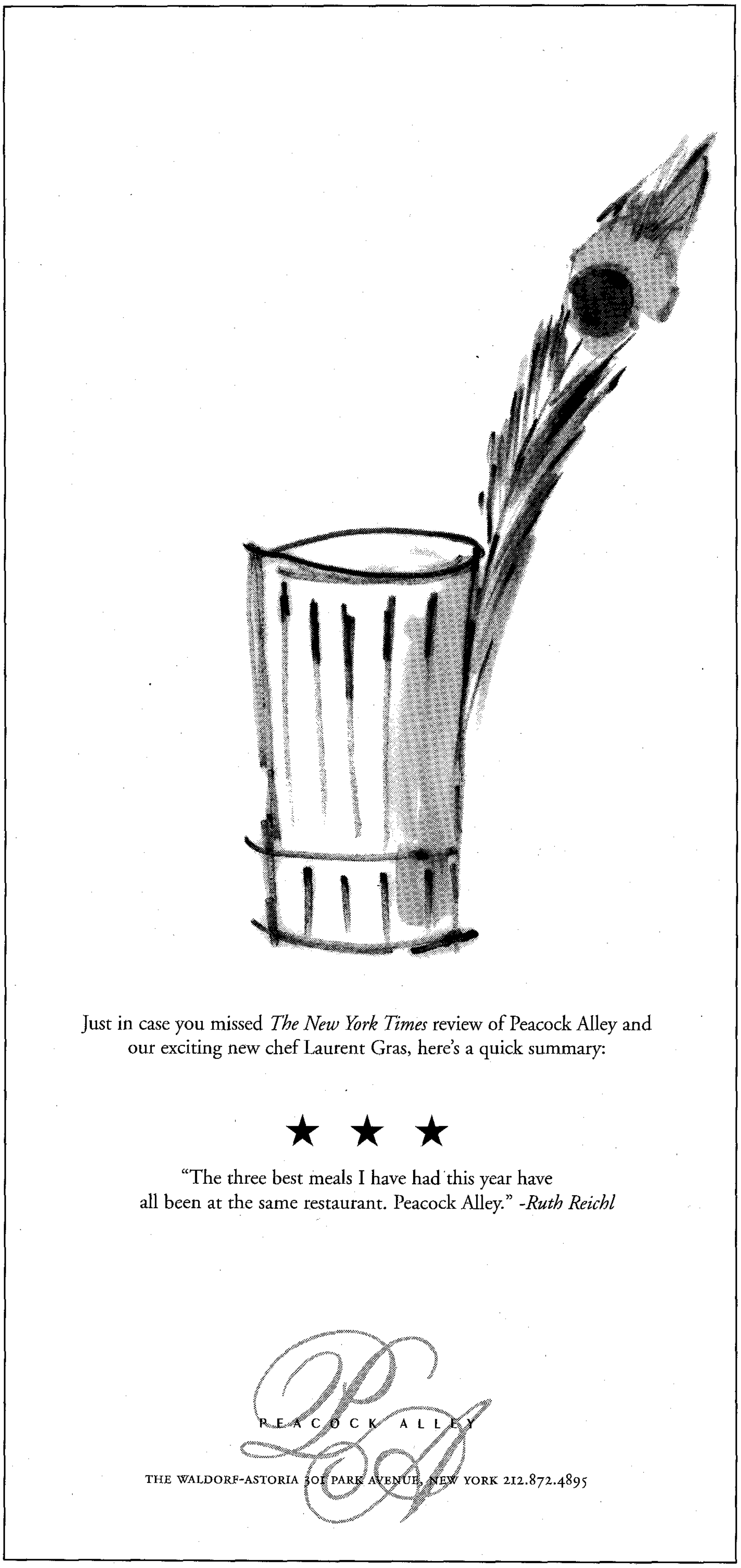
Brew's—As casual and comfortable as a burger joint gets. This two-story landmark always pleases. Great beer selection, and the always hospitable longtime owners, the Brew family, make this an oasis in the desert above 14th Street. A new attraction is a weekend brunch accompanied by live Irish music, and fifteen versions of that most archetypical brunch drink, the Bloody Mary. *156 E. 34th St. (889-3369). (I) AE, MC, TM, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival,



Just in case you missed *The New York Times* review of Peacock Alley and our exciting new chef Laurent Gras, here's a quick summary:

★ ★ ★

"The three best meals I have had this year have all been at the same restaurant. Peacock Alley." -*Ruth Reichl*

PEACOCK ALLEY

THE WALDORF-ASTORIA 301 PARK AVENUE, NEW YORK 212.872.4895

Fine Italian Cuisine
Giambelli 50th
Giambelli Quality
Giambelli Tradition
Giambelli Experience
Private rooms available Open 7 days
46 E. 50th St., NYC
(Bet. Park & Madison Ave.)
(212) 688-2760-61

"New York's grandest cafe..."
"Service: Impeccable..."
Ruth Reichl
The New York Times
CAFÉ CENTRO
MetLife Bldg • 200 Park Ave on E 45th St • 212 818-1222

FRANKIE & JOHNNIE'S STEAKHOUSE RESTAURANT
Where Good Folks Meet And Eat!!
Famous for Steaks & Chops
Frequented By Many Broadway And Hollywood Stars & Personalities
Open For Lunch Tues - Sat 12 - 2:30pm
269 W 45th St off 8th Ave
Other Locations In Flushing, Queens & Hoboken, NJ
Since 1926
Free Dinner Parking
212-997-9494

China Regency
with new Upstairs Dining & Party Rooms.
Superb Chinese Cuisine • Noodles & Sushi Bar
Open 7 days - 11:30AM to 12 Midnight
(212) 247-6440 • Fax (212) 262-9472
850 7th Ave., bet. 54th & 55th Streets

Piccolino
Fresh pasta & gourmet thin crust pizza in a country Italian setting.
8 East 36th St. (Fifth & Madison) 212.683.6444

❛ Has a Warm, Inviting Aura ❜ — N.Y. Times
Authentic French Cuisine • In the Heart of the Theater District
CREDIT CARDS: AE, V, MC
Res. 575-1220
250 W. 47th St., NYC
Pierre Au Tunnel

...exquisite American cuisine
RESTAURANT CHARLOTTE
AT MILLENNIUM BROADWAY
In the heart of the theater district.
145 WEST 44TH STREET
212.789.7508

i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Rodeo Bar & Grill—This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders who come for the live nightly music as much as for the Tex-Mex grub. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. *375 Third Ave., at 27th St. (683-6500). (I) AE, DC, MC, TM, V.*

Turkish Kitchen—This crimson-walled den has long been a beacon for adventurous eaters, who come for house specialties including kebabs, seafood and a variety of Turkish appetizers. *386 Third Ave., nr. 27th St. (679-1810). (M) AE, DC, DS, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would

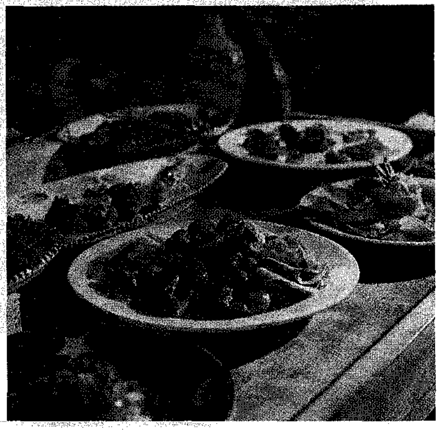
Opening

Bar Association

The Spanish, with their sangría-fueled tapas tradition, may seem to have cornered the small-plate-dinner market. But a fortuitous convergence of two modern trends—the prevalence of bar menus and an abiding curiosity about lesser-known wines—has resurrected the Italian equivalent, an *enoteca* (wine bar) with a selection of informal snacks that compose or augment a meal. Naples 45, the casual Italian restaurant in the MetLife Building, opened in July 1996 with an array of *piccoli piatti,* or small dishes, and a wine bar with 30 by-the-glass offerings—a particularly practical combination for the stream of solitary Grand Central commuters. Bar Cichetti, opening this week at 220 West Houston Street, bills itself as a Venetian *bacaro*—"wine bar" in the local dialect—where diners can sample 50 (primarily Italian) bottlings by the glass while snacking on crostini, rice balls stuffed with meat ragú, and vin santo–marinated duck paté (plus main courses). Chef-partner Daniel Zwicke knew early on that the bar area and buffet table, with their alluring food displays (see below), would produce the valuable eyes-bigger-than-the-stomach effect. If his years at Odeon, Corrado, and Cafe Luxembourg taught him anything, it was that "people love to eat a variety of food."

Nicola Marzovilla arrived, somewhat unexpectedly, at the same conclusion when he opened a wine bar next to his popular Apulian restaurant last October. Enoteca I Trulli (122 East 27th Street), a cozy nook with a handful of tables and an operatic soundtrack, was intended to make I Trulli's extensive all-Italian cellar more accessible to diners. Marzovilla and his wine director, Charles Scicolone, arranged their list into flights (sets of three two-ounce glasses) and created an appetizer menu "to add to the tasting experience." While the bar was popular, his food strategy backfired: Rather than snack, customers would dine, ordering off both bar and dining-room menus. Marzovilla has since incorporated a handful of pastas and main courses onto the *enoteca* menu, but if it were up to him, most people would make meals of the miniature, anchovy-studded panzerotti and simple antipasti. Grazing of American proportions, Marzovilla frets, "is not necessarily in the *enoteca* spirit of things."

ROBIN RAISFELD



Photograph by Robert Wright.

be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers such dependable, fresh fare as Caesar salad, osso buco, and tirami su. *120 W. 41st St. (391-0805). (I) AE, DC, MC, V.*

Soul Fixins'—Until now, this humble source of delicious soul food has been a convenient pit stop for lunch in the Penn Station–Macy's vicinity. Now house specialties like collard greens, macaroni and cheese, ribs, and sweet-potato pie are available for dinner or catered affairs. Closed weekends. *371 W. 34th St. (736-1345). (I) ($).*

Tap Room—New York's very first Austrian brewpub, with fresh lagers and pilsners on tap and a menu that indicates a seriousness about food that's rare in the microbrewery business. Goulash, spaetzle, Wiener schnitzel, and homemade sausages sound like the perfect accompaniments for beer. *3 W. 18th St. (691-7666). (M) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. *538 Madison Ave., nr. 54th St. (980-5908). (M–E) AE, DC, MC, V.*

Cocktail Terrace at the Waldorf-Astoria—A convenient roost for a business breakfast or afternoon tea. At night, to accompany your cocktail, there's live piano music and the occasional fashion show. *301 Park Ave., at 50th St. (872-4818). (M) AE, DC, MC, V.*

Domingo—The opera star's very own Spanish kitchen right in midtown Manhattan. Downstairs there's a Castilian-style tapas bar; upstairs, a more formal dining room with dramatic skylights. Drop in for churros y chocolate, or make a full meal of the regional Spanish specialties such as paella Valenciana. *209 E. 49th St. (826-8269). (M–E) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Jimmy Sung's—This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions. Private dining rooms are perfect for special occasions, business meetings or mini-banquets. *219 E. 44th St. (682-5678). (I–M) AE, DC, MC, TM, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $44 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (339-6719). (E) AE, CB, DC, MC, V.*

Monkey Bar—David Rockwell's glamorous renovation of this landmark bar retains the original murals and sconces, and the menu offers extremely contemporary renditions of American fare, like tuna tartare with mango and avocado, and baked lobster with smoked bacon, corn chowder, and pommes Anna. *60 E. 54th St. (838-2600). (E) AE, MC, V.*

Montebello—The staff at this cozy neighborhood restaurant offers a gracious welcome, while the kitchen provides upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Otabe—Customers are ministered to by their own chefs in the private teppan-grill rooms. The cool, contemporary décor—beige tones and wood paneling—in the main dining room brings serenity to midtown. *68 E. 56th St. (223-7575). (M) AE, DC, MC, V.*

Shinbashi—After nearly a quarter of a century, this elegant Japanese restaurant is still an oasis in the frenzy of midtown. Owner Fumiko Hosoda offers a traditional menu of tempura, sukiyaki, teriyaki, and sushi, plus an array of chef's specialties. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neal Myers, formerly of Ben Benson's, transports his expertise with meats and creatively prepared seafood, like pepper-crusted tuna with winter squash and black vinegar sauce, and crab cakes accompanied by cole slaw rolls. Try something from the extensive raw-bar menu. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Torremolinos—This casual midtown restaurant serves a variety of Spanish regional dishes, like paella Valenciana and Castilian-style rack of baby lamb. *230 E. 51st St. (755-1862). (M) AE, DC, MC, V.*

43rd–56th Streets, West Side

Barbetta—This elegant theater-district duplex is still owned, amazingly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. The garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till

PENANG

MALAYSIAN
CUISINE

Lunch • Dinner

109 Spring Street
212.274.8883

240 Columbus Avenue
212.769.3988

1596 Second Ave. at 83 St.
212.585.3838

PENANG

Where To Go
Before and After
the Show.

MARTINI'S

Martini's Restaurant offers patio dining under a canopy of lights nestled in the very heart of the Theater District. Savor rustic Italian cuisine with a California twist created by celebrated chef Richard Krause.

Martini's extensive menu is the civilized way to begin your theater evening or the best place for your curtain call–with prices so fair they deserve a standing ovation.

Casual dining in the heart
of the theater district.
MARTINI'S RESTAURANT AND BAR

810 Seventh Ave. at 53rd Street
RIESE RESTAURANTS (212) 767-1717

© 1997 The Riese Organization Corporate Group.
Riese Restaurants is a service mark of The DR One Corp.

"America's most fabulous wine bar."
MARKET WATCH MAGAZINE
100 WINES BY THE GLASS
21 BEERS ON DRAUGHT
SOHO KITCHEN & BAR
SOHO KITCHEN & BAR
103 GREENE STREET NYC NY
212 925 1866

Theater Goers Haven!
LA VERANDA
Dine in elegance at moderate prices!
One of the best Italian Restaurants in New York!
FREE PARKING NEXT DOOR 5 PM to 1 AM
163 W. 47th St. • Res: (212) 391-0905

"T-Bone...is first rate.
And the Prime Rib...is superlative."
- Gael Greene
American Festival Cafe
Rockefeller Plaza, W 50th Street
Lower Concourse Level 332-7620

Complete dinner $29. Mon.-Fri.
★★★..."Extraordinary food"... Bob Lape, Crain's
TROPICA
Bar and Seafood House
MetLife Building, 45th/Park, 867-6767

The Music and Food of Spain
Plácido Domingo's Celebrated Restaurant
DOMINGO
Lunch. Dinner. After Theater. 209 E. 49th St. 826-8269

"...one of the three best seafood restaurants in America..."
John Mariani
The Sea Grill
Rockefeller Plaza, Lower Concourse, 332-7610

MONKEY BAR
EST. 1936
60 EAST 54th STREET
212 838 2600

closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

C2 at the China Club—The restaurant at the newly relocated China Club is conspicuously upscale for its Eighth Avenue address and surprisingly calm for its affiliation with the dance club upstairs. Chef Eban Ross has created an eclectic menu of Asian-influenced dishes like tuna-and-salmon tartare with daikon-hijiki slaw and braised lamb shank with maple-roasted acorn squash. *268 W. 47th St. (398-3800). (M–E) AE, DC, DS, MC, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Da Rosina—A convenient pretheater location, specializing in homemade pasta and other casual Italian fare. Try the $19.98 prix fixe. *342 W. 46th St. (977-7373). (M) AE, DC, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (688-6525). (E) AE, DC, MC, V.*

La Crêpe de Bretagne—This midtown bistro specializes in crêpes, serving over 70 varieties, sweet and savory, plus French classics from bouillabaisse to cassoulet. *46 W. 56th St. (245-4565). (M) AE, DC, MC, TM, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. *361 W. 46th St. (315-0980). (M) AE only.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. *871 Seventh Ave., nr. 55th St. (582-7500). (M) AE, DC, MC, V.*

No. 18—During the day, this sleekly decorated midtown nook caters to the office crowd with an express lunch for an unusually-good-for-the-neighborhood price of $13. At night, it morphs into an atmospheric martini bar and dining room where an eclectic variety of flavorful, well-seasoned American fare is served. The risotto is highly acclaimed, and the $25 pretheater dinner is a bargain. *18 W. 56th St. (489-1888). (M–E) AE, CB, DC, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (246-3023). (M) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu. Tchotchkes can be had at the "general store" souvenir stand, and cigar smokers have their own room in which to exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Texas Texas Restaurant & Saloon—This casual barbecue joint on a bustling Broadway corner attracts tourists and local office workers looking for affordable southwestern grub like baby back ribs, plank-roasted salmon, and barbecued chicken. The CD player is programmed to play recordings by Texas artists only. *1600 Broadway, at 48th St. (956-7427). (I–M) AE, DC, MC, V.*

Torre di Pisa—David Rockwell designed this midtown Italian import as a surreal version of the Leaning Tower. Pane fritto con prosciutto di Parma and fagotto al funghi porcini are examples of the chef's updated Tuscan standards. A separate cigar/smoking room is available for private parties. *19 W. 44th St. (398-4400). (E) AE, MC, V.*

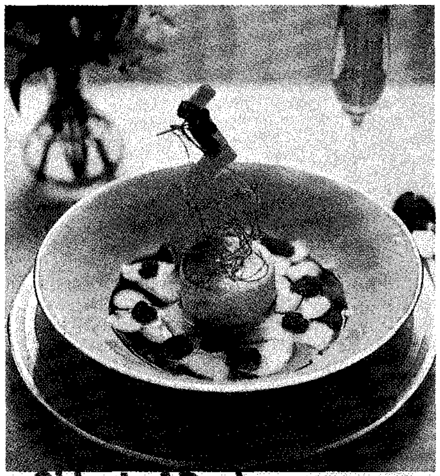
Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Favia Lite—What distinguishes this Upper East Side Italian restaurant from all others is its emphasis on healthfulness. Pastas include whole-wheat lasagna and shrimp alla vodka; the brick-oven pizzas are especially commendable. *1140 Second Ave., at 60th St. (223-9115). (I) AE, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at



Photograph by Amy Freeth.

Object of Desire

Sweet and Sour

Gotham Bar and Grill's new pastry chef, Joseph Murphy, has begun making his own elegantly textured mark on the dessert menu. His delicate disc of cheesecake, awash in vanilla sabayon, has a properly tart foil in the garnish of Michigan sour cherries and bing-cherry juice. (12 East 12th Street; 620-4020.)

home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Two Rooms—You'd never expect it, but this landmark townhouse in the shadow of the Queensboro Bridge is home to an extremely eclectic establishment, with colonial African décor in the skylit upstairs restaurant and a fireplace in the low-key downstairs lounge. Some of the dishes on chef Thomas Harris's contemporary American menu include seared duck foie gras, risotto of grilled sweet corn and pancetta, and crispy salmon in rice paper. *313 E. 58th St. (223-1886). (E) AE, DC, MC, V.*

Above 60th Street, East Side

Allora—This cozy restaurant appeals to neighborhood regulars looking for gently priced Italian standards like osso buco and linguine pescatore. For the fish lover, crab cakes and Dover sole would make an ideal order. *1321 First Ave., at 71st St. (570-0384). (I) AE.*

Andrusha—Just because you live uptown doesn't mean you need to succumb to the relentless Chinese-and-pasta delivery routine. This understated restaurant serves a variety of Eastern European dishes, from the familiar (beef Stroganoff, blini with caviar or smoked fish) to the less so (Czech roast duck, coulibiac of vegetables). *1370 Lexington Ave., nr. 90th St. (369-9374). (M) DC, MC, V.*

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Giovanni 25—This elegant regional Italian restaurant has a loyal neighborhood following that partakes of a menu heavy on game and dishes luxurified with seasonal truffles. Try the Dover sole and the black risotto with cuttlefish. *25 E. 83rd St. (988-7300). (M–E) AE, DS, MC, V.*

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (223-9430). (M) AE, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. *25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V.*

Mesa City—Bobby Flay's casual uptown bastion of innovative southwestern fare offers a unique variety of quesadillas, plus heartier dishes like ribs with molasses-barbecue sauce and sweet-potato tamale with spinach. The bar attracts regulars with the house margarita, spiked with cactus-pear juice, and its selection of twenty brands of tequila. *1059 Third Ave., nr. 62nd St. (207-1919). (E) AE, DC, DS, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for

"Terrific" & "Irresistible"
THE NY TIMES

50 WINES BY THE GLASS

50 BEERS ON DRAUGHT

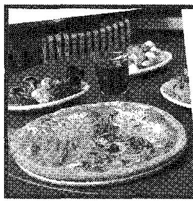
WALL STREET KITCHEN & BAR
70 BROAD STREET NYC NY
212 797 7070

FUMIKO HOSODA WELCOMES YOU!

"Dining at Shinbashi is spending an evening in Japan"

Shinbashi
JAPANESE RESTAURANT
280 Park Avenue on 48th Street,
(between Park and Madison), N.Y.C.
Reservations: 212-661-3915
CLOSED SUNDAY

AJ's
niota
Gourmet Indian Cuisine
337 West Broadway (Corner of Grand St.) SoHo
Tel 431-6222



Authentic pizza?
GO TO NAPLES!
Enjoy pastas, seafood and Neapolitan wood-oven pizzas.
MetLife Building on East 45th Street
Mon to Fri,
7:30 am to 10 pm
972-7001
NAPLES 45

Dinner for two under $20!
Includes Main Course and Dessert
Monday – Friday, 5 pm to 9 pm
CUCINA & CO.
MetLife Bldg. • 200 Park Ave. • Concourse Level
682-2700

19th Annual Greenwich Village
Antiquarian BOOK FAIR
"It's not to be missed"
Collector Items • History
Art • Judaica & more
Bigger than ever!

P.S. 3
490 Hudson St.
(Grove St)
Fri, Feb 20,
6-9pm
Sat., Feb 21,
12-6pm
Sun, Feb 22,
12-5pm

Blue Note
WORLD'S FINEST JAZZ CLUB & RESTAURANT • 131 W. 3RD ST. NYC • 475-8592
INTERNET www.bluenote.net

LATIN JAZZ FESTIVAL WEEK 1: "CONGAMANIA" DOUBLE FEATURE
RAY BARRETTO plus PONCHO SANCHEZ
& NEW WORLD SPIRIT FEAT. "POTATO" VALDEZ
LATIN JAZZ BAND

TUE FEB 17 - SUN FEB 22 AT 9PM & 11:30PM
DINNER SERVED NIGHTLY 7PM 'TIL 1AM • FRI/SAT 'TIL 2AM
FEB 24 - MAR 1 MICHEL CAMILO TRIO + DANILO PEREZ TRIO
MAR 3 - 8 McCOY TYNER TRIO & THE LATIN JAZZ ALL-STARS
SUNDAY BRUNCH $14.50 INCLUDES MUSIC • DRINK • BRUNCH

GENKI SUSHI
The only conveyor belt sushi bar in manhattan
Pre Theater Dinner daily $20 + tax
8 East 46th St. tel: 983.5018

TURTLE BAY GRILL & LOUNGE
987 Second Ave at 52nd St 212-223-4224

Torre di Pisa
RISTORANTE TOSCANO
Milano since 1959
19 West 44th St. NYC. 398.4400

La Mediterranee
"FRENCH BISTRO"
"Superb Bouillabaisse"
947 Second Avenue at 50th Street
(212) 755-4155/4156

Intimate! Traditional! Elegant! Very French!
LE VEAU D'OR
129 EAST 60th STREET (212) 838-8133
Here 60 Years. Prix-Fixe Lunch or Dinner $19.95

in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (517-5780). (M) AE, CB, DC, MC, V.*

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York institutions. Right now, the kitchen is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test the chef's talents. *1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V.*

Vermicelli—The décor of this restaurant is meant to evoke a much milder version of the Vietnamese jungle, with birdcage fixtures and a bamboo bar. Try the crispy shrimp rolls, cracked lobster with a ginger-scallion-and-honey sauce, or the grilled pork chop. *1492 Second Ave., nr. 77th St. (288-8868). (I) AE, MC, V.*

Above 60th Street, West Side

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The $42.50 dinner prix fixe, available Sunday through Thursday, is a great deal. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouth-watering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. *2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, V.*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Casa Pepe—Mexican and Spanish fare meld in this elegant restaurant, with garden dining in fine weather and a fireplace to warm up the gray days of winter. The seafood-heavy menu finds best expression in the zarzuela de mariscos, the paella marinera, and the tacos Vera Cruz. *114 Bay Ridge Ave. (718-833-8865). (M) AE, DC, DS, MC, V.*

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

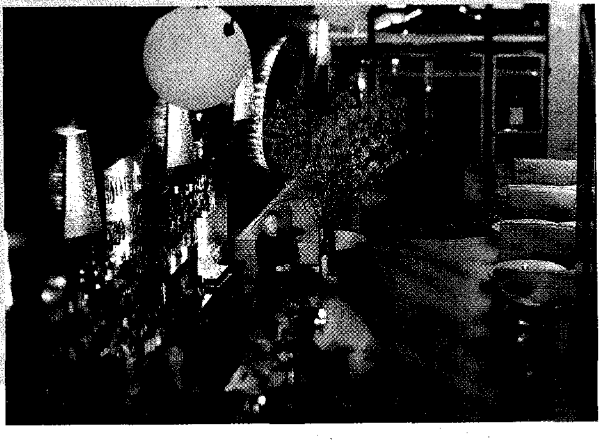
Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Pearson's Texas Barbecue—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much farther than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). (I) ($).*

Opening
Getting Comfortable

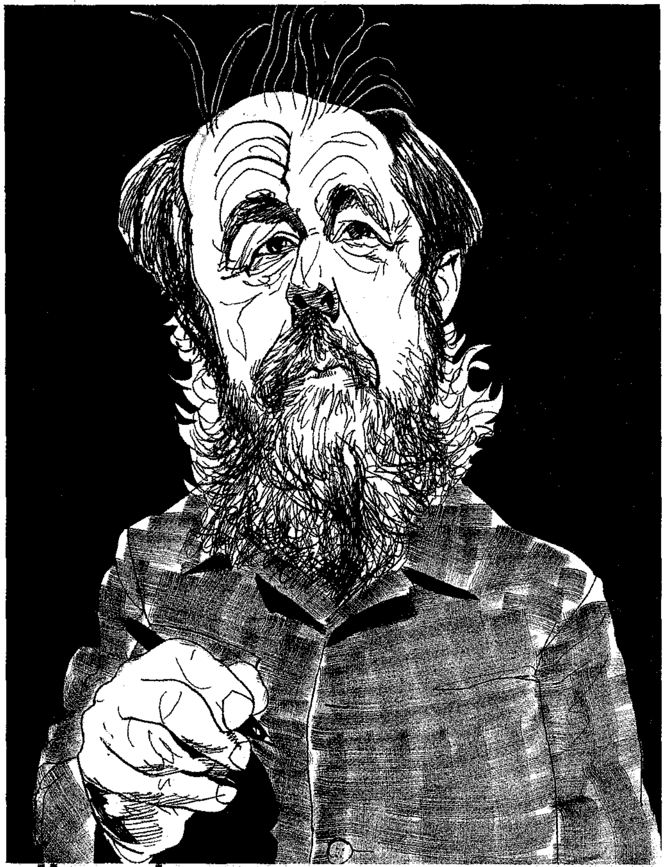
With only a few exceptions—Picholine and Café des Artistes among them—the Upper West Sider has continually proved itself averse to haute cuisine. This tendency manifested itself again last week with the conversion of the highfalutin Ansonia to the livelier, less self-serious Blue Star, the fourth incarnation of the room that saw its heyday last decade as Memphis. The dressed-down, star-spangled spot now offers southern-tinged versions of all the old familiars: Buffalo wings, turkey potpie, meat loaf, and pork chops, plus fanciful desserts. (329 Columbus Avenue, near 75th Street; 579-0505.)



Photograph by Kenneth Chen.

the mix

Music for the Cinema...*Personal* Best



Happening

From Russia With Ire

For joking about Stalin, Alexander Solzhenitsyn was sent, in 1945, to a labor camp. When he was released, he addressed himself to the perilous task of telling the truth about Soviet barbarism—through fiction ('One Day in the Life of Ivan Denisovich,' 'Cancer Ward') and nonfiction ('The Oak and the Calf,' the three-volume 'Gulag Archipelago'). The Nobel prize winner will soon turn 80, and D. M. Thomas, author of 'White Hotel' and 'Pictures at an Exhibition,' has written a new biography of him. Thomas reads from 'Alexander Solzhenitsyn: A Century in His Life' February 22 at Barnes and Noble Union Square.

John Leonard's TV Notes

The Art of Science (2/18; 8 to 9 P.M.; Channel 13) lets Alan Alda have some *Scientific American Frontiers* fun following the whimsical component of advanced thought from Benjamin Franklin's glass harmonica, for which even Mozart once upon a time composed, to a concert at M.I.T. at which the audience itself composes a "Brain Opera" on "hyper-instruments" that make music out of body movements behind the wheel of a video-game automobile. He will also sit in on explications of forensic detective work, the digitizing of the *Titanic*, and the laser-scanning reincarnation of an electronic Alda himself, "Alan 2.0."

Exposé: Junket Whores (2/22; 7 to 8 P.M.; Bravo) follows the very free press into the Hollywood publicity machine, to be wined and dined in fine hotels and hand-fed "exclusive" pre-packaged interviews with the gabby principals of the next bunch of blockbuster movies, so as to ensure that journalism and criticism will read as much as possible like ad copy. At least the publicists are doing their job. The same cannot be said for the journalists.

Convict 762 (2/21; 9 to 11 P.M.; Sci-Fi) is yet another in an excess of futuristic-penal-colony TV movies, this time marooning the all-female crew of a salvage spaceship on the blasted heath of a grungy prison planet, rather wittily called Caesarean 4, after a bloody inmate riot has killed off everybody but two overacting macho warriors (Frank Zagarino and Billy Drago), only one of whom is really on the side of law and order. Captain Shannon Sturges must decide which one to trust before her sorority of bee-stung, pigtailed, eyebrow-plucked, and T-shirted space sisters is entirely wasted. Of course, she guesses wrong.

Panama: Paradise Found? (2/22; 9:05 to 10:10 P.M.; TBS) ignores the difficult politics of the Isthmus to concentrate on birds, bats, frogs, crocs, pumas, sloths, ocelots, and the occasional opossum in the clutches of the random strangler fig, none of which is nearly as much fun to look at as our guide, Mariel Hemingway, for whom the rain forest is a tasteful accessory.

Spytek (2/23; 8 to 11 P.M.; Discovery) lets Roger Moore lead us behind the scenes of the latest in espionage technology, from Soviet mole Oleg Penkovsky's Minox camera to U.S. Navy warrant officer John Walker's "rotor reader" cipher gadget, with side trips to a Stasi safehouse and inside Lubyanka. Guaranteed to make you feel unsafe, especially in the bathroom.

Reagan (2/23, 9 to 11 P.M., and 2/24, 9 to 11:30 P.M.; Channel 13), the latest installment in the *American Experience* series on Our Presidents, Right or Wrong, is basically a mash note to Bonzo just before bedtime. He won the Cold War, didn't he? Never mind Iran-*contra*, a definite downer. It's as if his Alzheimer's allows the rest of us to forget things. No reason I can see that a Republican Congress should ever again doubt the evenhandedness of public television.

Radio Highlights

Explorations in Science—2/18 at 7 P.M. Dr. Michio Kaku and Professor Stuart Samuel discuss *The Bible According to Einstein*. WBAI, 99.5 FM.

Texaco-Metropolitan Opera—2/21 at 1:30: Mozart's *Die Zauberflote*, with Barbara Bonney, Mary Dunleavy, Frank Lopardo, Gerald Finley, John Cheek, and Kurt Moll. Conducted by Edo de Waart. WQXR, 96.3FM.

City Folk—2/24: Mardi Gras with Dr. John, Geno Delafose, the Neville Brothers, Professor Longhair, the New Birth Brass Band, Subdudes, Allen Toussaint, and others. WFUV, 90.7 FM.

New York & Company—Weekdays at 2 P.M. 2/16: Joe Connelly, author of the EMS thriller *Bringing Out the Dead;* Christina Rathbone talks about *On the Outside Looking In*, her account of a year in an inner-city high school; Le Cirque's pastry chef Jacques Torres. 2/17: Alex Kotlowitz discusses *The Other Side of the River: A Story of Two Towns, a Death, and America's* [Racial] *Dilemma;* film directors D. A. Pennebaker and Chris Hegedus on their documentary *Moon Over Broadway*, a portrait of backstage politics and antics on the Great White Way. 2/18: T. C. Boyle on his latest novel, *Riven Rock;* D. M. Thomas on the life of Alexander Solzhenitsyn; Camalla Cesar and Makalina on storytelling through dance. 2/19: Longtime collaborators Anne Jackson and Eli Wallach on their latest play, *Visiting Mr. Green*. Leonard Lopate is the host. WNYC AM; 820.

The Lewis Burke Frumkes Show—Sundays at 8 P.M. 2/22: The guest is P. D. James, author of *A Certain Justice*. WNWK, 105.9 FM.

The Written Word

Bonnie Yochelson—2/21 at 5 P.M.: Discussing *Berenice Abbott: Changing New York*. Barnes & Noble, 1972 Broadway at 66th St. (595-6859); free.

Bebe Moore Campbell—2/18 at 6:30: Reading from *Singing in the Comeback Choir*. Central Library, Grand Army Plaza, Brooklyn (718-780-7000); free.

Stanley Crouch—2/18 at 7: Reading from *Always in Pursuit*. Shakespeare & Co. Booksellers, 716 Broadway at University Pl. (529-1330); free.

Girls: An Anthology—2/21 at 5: A reading from this new book, with Donna Allegra, Johanna Araujo, Dr. M. Hart, and Alison Stateman. The Brooklyn

Illustration by Philip Burke.

Museum of Art's Contemporary Art Galleries, fourth floor, 200 Eastern Parkway, Brooklyn (718-638-5000); free.

Peter Trachtenberg—2/24 at 7 P.M.: Reading from *Seven Tattoos*. KGB, 85 E. 4th St. (420-0816); free.

Pam Bernard, Laura Foreman, Mary Jane Nealon, Lisa Sewell—2/22 at 1 P.M.: The authors read from recent work. Civic Center Synagogue, 49 White St. (966-7141); $7.

Robert Pinsky—2/23 at 7:30 P.M.: Presenting "The *Inferno* of Dante: A Staged Reading." Manhattan Theatre Club at City Center, 131 W. 55th St. (399-3030); $12.

Richard Howard—2/16 at 7 P.M.: Reading from *If I Dream I Have You*. A Different Light, 151 W. 19th St. (989-4850); free.

Frank Bidart and Susan Mitchell—2/17 at 8 P.M.: At the Unterberg Poetry Center, 92nd St. Y, 1395 Lexington Ave. (996-1100); $10.

James Schamus—2/17 at 7 P.M.: The screenwriter of *The Ice Storm* discusses his script. Barnes & Noble, 1972 Broadway at 66th St. (595-6859); free.

Deborah Eisenberg—2/17 at 7 P.M.: Reading at the Municipal Art Society's Urban Center Books, 457 Madison Ave. between 50th and 51st Sts. (935-3960); $5.

George Bradley and Carl Dennis—2/23 at 7:30 P.M.: Reading from their poetry. KGB, 85 E. 4th St. (505-3360); free.

Toni Morrison—2/21 at 7:30: The Nobel laureate reads from her latest novel, *Paradise*, at Barnes and Noble Union Square, 33 E. 17th St. (253-0810); free.

Lectures and Panels

The Personal Essay Today: Experience to Expression—2/23 at 6: *The Hudson Review* (a magazine of literature and the arts currently celebrating its fiftieth anniversary) invites you to this panel discussion co-sponsored by the New York University Department of English. Participants are Joseph Epstein (editor of *The Norton Book of Personal Essays*), Louis Simpson, and Susan Balée. *The Hudson Review*'s Paula Deitz introduces. Jurow Hall, Room 101-A, 100 Washington Square East (650-0020); free.

The Writer, The Work: Maureen Howard—2/19 at 6:30: Robert Boyers, editor of the quarterly *Salmagundi*, leads this conversation with Howard, author of, among other excellent books, the novel *Bridgeport Bus* and the memoir *Facts of Life*. ("The Writer, The Work" is curated by Susan Sontag.) PEN American Center, 568 Broadway, fourth floor (334-1660); free.

D. M. Thomas—2/22 at 3: Discussing *Alexander Solzhenitsyn: A Century in His Life* at Barnes and Noble Union Square, 33 E. 17th St. (253-0810); free.

A Korean Reunion—2/18 at 6:30: Spence-Chapin hosts this program, in which a Korean birth mother meets and speaks about the daughter she put up for adoption by American parents eleven years ago. Deborah Johnson, former president of Adoptive Families of America, will moderate the discussion. Spence-Chapin, 6 E. 94th St. (360-0237); $10.

"A. G. Rizzoli"—2/19 at 7: A panel discussion on his work from aesthetic, historical, psychological and literary points of view. Museum of American Folk Art, 2 Lincoln Square (977-7170); $15.

"Later Chinese Painting: Innovation After 'Progress' Ends"—2/18 at 7 P.M.: James Cahill, professor emeritus, University of California, Berkeley, will explore this topic. Guggenheim Museum, 1071 Fifth Ave. (423-3587); $15.

Kirk Varnedoe—2/19 at 2:30: The chief curator of paintings and sculpture for the Museum of Modern Art will review his ten years at the museum with a slide show and lecture. The Tiffany Room, Seventh Regiment Armory, Park Ave. at 68th St. (940-8925); $25.

About Women—2/17 at 8 P.M.: A panel discussion with Gloria Steinem, Wilma Mankiller, Barbara Smith, and Gwendolyn Mink. 92nd Street Y, 1395 Lexington Ave. (996-1100); $18.

The Great World of Ideas—2/17 at 7 P.M.: The first of four classes exploring "Criminal Elements: Crime Writing and the American Imagination." With S. J. Rozan, Ed McBain, Matthew Hall, Stuart Woods, Ed Dee, and others. 92nd Street Y, 1395 Lexington Ave. (996-1100); $75.

***"King Lear*: Shakespeare's Quarrel With God"**—2/24 at 6:15 P.M.: With Charles E. Pierce Jr. Pierpont Morgan Library, 29 E. 36th St. (685-0008); $20 for series of two.

"Meet With Successful Independent Publishers"—2/17 at 5:30 P.M.: A series of seven workshops. The first will be a panel discussion addressing the editorial and marketing philosophies of small publishers. Small Press Center, 20 W. 44th St. (764-7021); $25.

"How to Make It to Broadway"—2/24 at 6:30 P.M.: Advice from Reg E. Gaines, Tony-nominated writer and lyricist of *Bring In 'Da Noise, Bring In 'Da Funk*. The Learning Annex, 16 E. 53rd St. (371-0280); $39.

"The Black Plague: Can It Happen Again?"—2/20 at 7 P.M.: Columbia University professor Stuart Samuel discusses *The Bible According to Einstein* and addresses the possibility of human extinction through deadly diseases. Tower Books and Records, 383 Lafayette St. (228-5100); free.

Robert Wilson in Conversation With Mel Gussow—2/18 at 8 P.M.: The composer and the drama critic discuss opera. 92nd Street Y, 1395 Lexington Ave. (996-1100); $15.

Is There an American Cuisine?—2/24 at 7: The question is explored by chefs Larry Forgione and Waldy Malouf and the food writers Jane and Michael Stern. The New School, 66 W. 12th St. (229-5600); $15.

Alan Bennett and A. R. Gurney—2/23 at 8 P.M.: The playwrights discuss their work, which includes, respectively, *Beyond the Fringe, An Englishman Abroad*, and *The Madness of King George*, and *Richard Cory*, *The Golden Age*, and *Love Letters*. 92nd Street Y, 1395 Lexington Ave. (996-1100); $15.

Gary Sinise at the Actors Studio—2/23 at 7:30: An in-depth interview about the actor's life and career. The New School, Tishman Auditorium, 66 W. 12th St. (229-5859); $245 for seven sessions with various actors.

Tours

The Culinary Institute and FDR's Home—2/20 at 8 A.M.: Tour the kitchens and visit the Franklin Delano Roosevelt Home and Library. This 92nd Street Y bus trip includes a three-course lunch at one of the school's restaurants. Call 996-1100 for meeting place and reservations; $90.

Gramercy Park and the Player's Club—2/18 at 10:30 A.M.: Tour this urban oasis and the famous Player's Club started by Mark Twain and Edwin Booth. Call 996-1100 for meeting place and reservations; $25.

Seneca Village—2/21 at 2 P.M.: On this walk around the former Seneca Village in what is now Central Park, the curators of the exhibition Before Central Park will explore nineteenth-century New York. Meet at the New York Historical Society, 2 W. 77th St. (873-3400); $5 includes museum admission.

A Presidential Walking Tour—2/16 at 1 P.M.: A visit to the homes, battlefields, and landmarks associated with Lincoln, Grant, Washington, and others. Meet at the front steps of City Hall. Call 439-1090 for more information; $9.

"Harlem and Washington Heights"—2/21 at 1 P.M.: In honor of African-American History Month, an exploration of these neighborhoods. For information and meeting place, call 718-721-5254; $12.

Metropolitan Opera—Weekdays from 10 A.M. to 4 P.M.: A unique, behind-the-scenes view of the creation of the opera. Includes costume and set design, the performers' rehearsal facilities and dressing rooms, and the opulent auditorium. At Lincoln Center; call 769-7020 for reservations and times; $8.

Exhibitions

Bridging New York—Through 6/28: Selections from the museum's painting, print, and photographic collections dealing with the city's bridges. The Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672); suggested contribution $5.

"Proudly We Served"—Through 9/5: Photographs, artifacts, and models commemorating 200 years of service by African-American veterans. Intrepid Sea Air Space Museum, Pier 86, W. 46th St. (957-7055); $10.

Navigating the Underground Railroad—Through 3/3: An exploration of the ways slaves interpreted landscape and utilized nature to survive as they traveled to freedom. The Charles A. Dana Discovery Center, Fifth Ave. at 110th St. (860-1370); free.

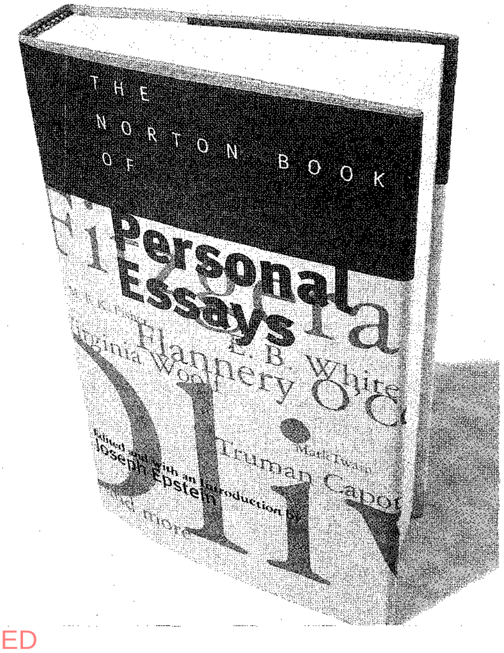
50 Years of "The Subway Sun"—Through 3/22: An exhibit of the poster series "The Subway Sun," which regularly inspired and admonished passengers on everything from their patriotic duty to proper underground etiquette. New York Transit Museum, Boerum Pl. and Schermerhorn St., Brooklyn Heights (718-243-8601); $3.

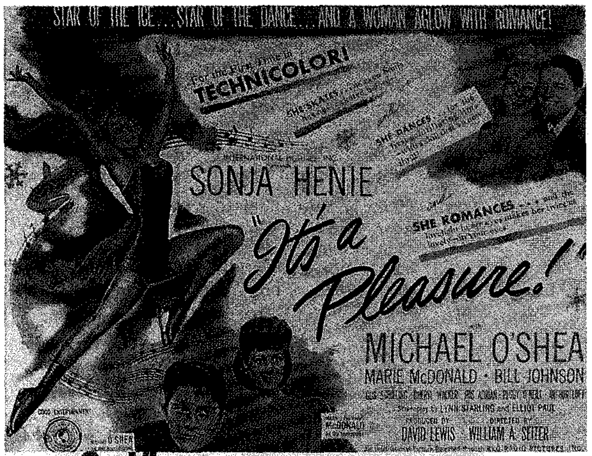
Assignment: Rescue—Through 3/29: "The Story of Varian Fry and the Emergency Rescue Committee" commemorates Varian Fry, an American relief worker responsible for rescuing nearly 2,000 Jews and opponents of the Nazis, including Marc Chagall, André Breton, and Hannah Arendt, from Vichy France during World War II. Though Fry's efforts are not as well known as those of Raoul Wallenberg and Oskar Schindler, his accomplishments are no less riveting. The exhibit is composed largely of historic photographs, artifacts, and related works of art. The Jewish Museum, 1109 Fifth Ave., at 92nd St. (423-3200); $7.

New York From Above: An Aerial View—Through 6/14: An exhibit of 26 paintings by contemporary painter and geographer Spelman Evans Downer that chart the evolution of Greater Gotham over the past 100 years. His work depicts historical landscapes before extensive urbanization as well

Happening **The personal essay does not enjoy a great deal of prestige, possibly because, having done umpteen English assignments, a lot of us think we can write one. But at its highest reaches—George Orwell on shooting an elephant, Virginia Woolf on her father—the form attains the kind of economical perfection that's usually credited to poetry. Susan Balée, Joseph Epstein, and Pulitzer winner Louis Simpson consider "The Personal Essay Today: Experience to Expression" at New York University on February 23. (See listings.)**

Photograph by Steven Freeman.




STAR OF THE ICE... STAR OF THE DANCE... AND A WOMAN AGLOW WITH ROMANCE!
For the first time in TECHNICOLOR!
SHE SKATES
SHE DANCES
SONJA HENIE
SHE ROMANCES
"It's a Pleasure!"
MICHAEL O'SHEA
MARIE McDONALD · BILL JOHNSON
Screenplay by LYNN STARLING and ELLIOT PAUL
PRODUCED BY DAVID LEWIS
DIRECTED BY WILLIAM A. SEITER

On View
The Sound of Silents

It's a deceptively humdrum title: "Music for the Cinema." What you'll find at the New York Public Library for the Performing Arts, though, is a quirky tribute to what music has done for the movies (and vice versa). Among the printed artifacts and audio clips are Jerome Kern's and Max Steiner's accompaniments for silent films; the 1908 score of Camille Saints-Saëns's 'L'assassinat du duc de Guise' (one of the earliest pieces of music composed expressly for film); and an unpublished score by John Cage written for a 1950 documentary about Alexander Calder. Through May 22.

as space-age satellite views of Manhattan. The Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5 suggested contribution.

Mechanical Marvels: Invention in the Age of Leonardo—Through 3/1: This exhibit brings the "Renaissance of the Machine" that swept Europe in the fifteenth century back to life, with large-scale silk-screen reproductions of original drawings, 50 remarkable working models, and a number of multimedia and virtual-reality stations. The show concentrates on the inventions of Filippo Brunelleschi, Taccola, Francesco di Giorgio, and Leonardo da Vinci. On view at the Liberty Street gallery at the World Financial Center. Tues.–Fri. 11 A.M.–6 P.M., Sat. and Sun. noon–5 P.M. (945-0505); $6.

Events

19th Annual Greenwich Village Antiquarian Book Fair—2/20–2/22: An opportunity for book collectors to stock up on rare finds; more than 120 book dealers will be on hand. Public School 3, 490 Hudson St. (call 718-852-4047 for information); $12 for three-day pass.

Westminster Kennel Club Dog Show—2/16–2/17: The 122nd annual all-breed dog extravaganza takes over Madison Square Garden from 8 A.M. to 11 P.M. (both days). For tickets, call 465-6030 or 307-7171.

Benefits

Sports Cook-Fest—2/18 at 5:30: Sports and entertainment personalities will join the city's First Lady, Donna Hanover, for a cook-off to benefit Phipps Community Development Corporation. Madison Square Garden's Play-by-Play restaurant, 4 Penn Plaza (243-9090, ext. 355); $85–$5,000.

Sports

Second Wind—The All-Star break was nothing of the sort for the Knicks, who enter the second half of the season battered, tired, and, of course, Ewingless. Hard-as-nails Larry Johnson is suffering from tendinitis in his ankle, one of those injuries that will nag him right into June. Chris Dudley is also ailing, but then, who's going to notice? The only big lineup Van Gundy likes is the one with Patrick in the middle, so Dudley should have plenty of time to rest and wallow on the bench. The Knicks get a breather on the road in Denver on Tuesday against the awesomely awful Nuggets, but after that it's Utah, Portland, and Houston in quick, agonizing succession. It's the kind of stretch that could damage an already fragile team and initiate a new round of VAN GUNDY'S GONE–type headlines.

Empire State Building Run-Up—2/19 at 10:30 A.M.: Join the real Vertical Club in this race up New York's most famous landmark. Call 860-4455.

Online

***New York* Magazine on the Web**—Click on "Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) for a daily Website review. This week: Forget about MTV—watch music videos online; listen to radio-style drama from the Sci-Fi Channel's Seeing Ear Theater; get academic by testing your movie trivia in preparation for the Oscars; take the challenge at a PBS site that turns the Winter Olympics into a true learning experience; then get ahead of the game and take care of those taxes through Web-based electronic filing. And while you're visiting us at www.nymag.com, check out our Web exclusives, including book reviews, daily event picks (in "Vanessa Takes Manhattan"), and neighborhood guides in addition to selected articles from the current issue and an expanded, searchable "Cue" section. **Special note to Webheads:** For info on this year's SiliconAlley98 conference, surf over to www.siliconalley98.com (you can register online); one of the only such conferences that we know of that's even remotely affordable ($200 for two days), this homegrown confab runs February 23–24 and features such luminaries as the omnipresent Esther Dyson and Douglas Rushkoff (are there any new-media conferences where they *don't* show?), plus Feed's Steven Johnson and Franklin Furnace's Martha Wilson.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
NETS	MIL SC 7:30PM		ATL SC 7:30PM		CLE SC 7:30PM	PHI SC 7:30PM	
KNICKS		DEN MSG 9PM	UTA TBS 8PM		POR MSG 10PM		HOU NBC 1PM
	2/16	2/17	2/18	2/19	2/20	2/21	2/22

● The Rangers, Devils, and Islanders are on hiatus for the Olympics. Play resumes Feb 25.

Photograph courtesy of International Pictures Inc.

EVERY DAY I THINK ABOUT SUICIDE!

And it makes me feel good about myself.

I'm a volunteer on The Samaritans of NY's 24-hour suicide prevention hotline. I donate one morning or afternoon a week and respond to people who are depressed, in crisis and need someone to talk to.

The work is challenging. The training intensive. And though you cannot solve everyone's problems, it's satisfying to know that when someone reaches out for help....You're there!

If you want to become a volunteer

Call (212) 673-3041

If you or someone you know is in crisis, call The Samaritans 24-hour suicide prevention hotline at (212) 673-3000

HURRICANE ISLAND
LUNCH • DINNER
"Lobsters that are meaty, sweet, juicy and flavorful, and reasonably priced."
New York Times,
FOR PEOPLE WHO ONLY EAT LOBSTER IN MAINE - THE BEST!
1303 Third Ave at 75th St. • 717-6600

Turkish Kitchen
Unexotic & Superb
(by Gael Green / New York Magazine)
Lunch $13.95 Catering
386 3rd Ave. (btw. 27 & 28 St's.) Tel: 679-1810

RISTORANTE
ARQUA
CUISINE OF THE VENETO
281 Church Street • Tribeca • (212) 334-1888

kids

School's Out...Washington's Ball

Children's Events

Sports Around Town—Call for detailed information about the "Chase Sports and Arts in Schools Festival," a three-day free arts and sports event that will have kids dancing, rock climbing, fencing, and playing golf, handball, chess, and more all over town—from **CHELSEA PIERS** to **LINCOLN CENTER.** This first annual event of its kind is for kids ages 6 to 14. For information and reservations, call 888-STAY-326, ext. 59.◉●

Raised Voices—An ambitious multimedia event—addressing the adverse circumstances in which most children on the planet are living—has its world premiere at the **92ND STREET Y.** *Sounds of a Better World: small voices calling* features Odetta, the Boys Choir of Harlem, and the Grammy-award-winning New York Voices. The concert stirs together pop, classical, gospel, and world beat. 1395 Lexington Ave. (996-1100). 2/22 at 3. $10.●

Invitation to the Ball—Songs and dances of George Washington's era will be performed at a ball in honor of his (actual) birthday. Guests will be encouraged to join in dancing, after a little instruction by the Steuben House Dancers, an eighteenth-century-period musical group. For families with children ages 5 to 12. 2/22 at 2. **ABIGAIL ADAMS SMITH MUSEUM & GARDEN,** 421 E. 61st St. (838-6878).●

Big Bird, Live—Bert, Ernie, Elmo, and friends' gleeful 90-minute Broadway-style extravaganza *Sesame Street Live: Let's Play School* deconstructs the classroom experience. Through 3/1. **MADISON SQUARE GARDEN,** 2 Pennsylvania Plaza (307-7171); $12.50–$27.

Let the Games Begin—**SONY-WONDER TECHNOLOGY LAB** hosts its own Olympic event of sorts. Register by 2/19 for the Masters Tournament. Players of all ages compete in rounds of Formula One championship and Star Wars Masters. The two finalists go head to head in a megaversion of NBA Live '97 played in the lab's High Definition Theater. 2/17 through 2/22. Call for schedule and free registration. 550 Madison Ave., at 56th St. (833-7858).●

Sea Faring—**INTREPID SEA AIR SPACE MUSEUM** offers self-paced programs, tours, and workshops throughout Kids Week '98, which coincides with school vacation for many local kids. Among the activities on offer are treasure hunts, boat building, and a chance to learn all about space travel. 2/16 through 2/20, noon to 3. Pier 86, W. 46th St. and Twelfth Ave. (957 7053). Reduced admission this week is $7.50 for adults with kids, $6 for children 12 to 17, $4 for children 6 to 11, and $1 for children 2 to 5.●

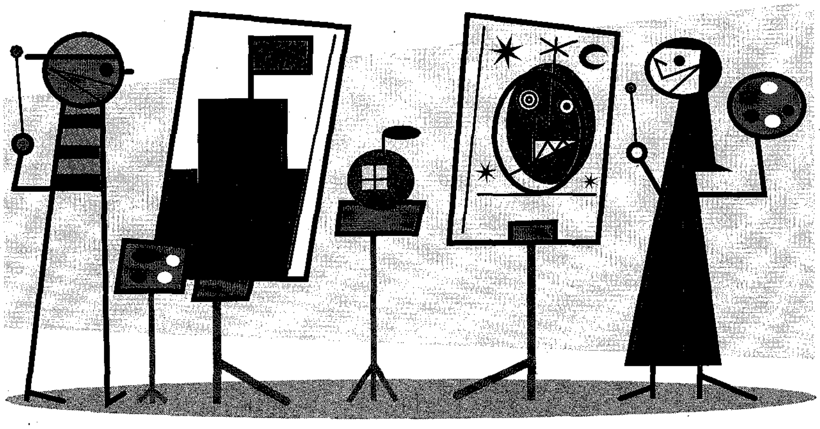
Funny Business—Lyle Cogen, a popular recording artist for the 3-to-9-year-old set, performs *My Name Is Lyle* at **CAROLINES KIDS KLUB** (the official moniker for Carolines Comedy Club in its weekend-afternoon family-friendly mode). 2/21 and 2/22 at 2. Families can eat lunch upstairs at Comedy Nation Restaurant, where waiters do comic riffs on the food orders and balloon artists and magicians circulate among the tables. 1626 Broadway, bet. 49th and 50th Sts. (757-4100). Tickets $10. Reservations required.

Television Together—In the first in an ongoing monthly series, families are invited to watch a collection of international small-screen shorts—this month on the subject of journeys. Afterward, both kids and parents join in a discussion about what they've seen. Take-home activities will encourage art work and further reflection. The idea, of course, is to wake parents up to the fact that television doesn't *have* to be mind-numbing. 2/21 from 12:30 to 1:30. **THE MUSEUM OF TELEVISION & RADIO,** 25 W. 52nd St. (621-6664). Suggested contribution: $6 for adults, $3 for children.

Circus Minimus—Kids ages 3 to 8 are invited to watch Kevin O'Keefe's inimitable Italian trapeze family come out of a suitcase and take their places under the spotlight. 2/21 at 1:30. **WEST END CHILDREN'S THEATRE,** 2911 Broadway, bet. 113th and 114th Sts. (877-6115). (Lunch is served before and after the show.) Tickets $8.50. Reservations required.

Instruction
Learning Curves

The Metropolitan Museum of Art offers terrific free classes for high-school students—courses that typically fill up immediately. But with the graduation of *a bumper crop of regulars, spaces are currently* available. Care to pore over Egyptian artifacts—or sketch from Rodins? To register, call 650-2832.



Drums of Thunder—**LINCOLN CENTER**'s popular Reel to Real series presents a Japanese folk tale, *The Peachboy,* narrated by Sigourney Weaver. In the decidedly "real" latter part of the program, three generations of daiko drummers combine karate moves with pounding rhythms. 2/21 at 11 and 1:30. The Walter Reade Theater, 70 Lincoln Center Plaza (875-5375). Tickets are $8.50, $5 for anyone under 16.●

Ground Rules:

◉ = free

● = now or never (one-shot deal or final week)

Visiting Acrobats—The Peking Acrobats, a 24-member troupe of world-famous gymnasts, mix stunts like the Pagoda of Chairs and the Human Pyramid with comedy, dancing, and juggling. **NEW JERSEY PERFORMING ARTS CENTER,** 1 Center St., Newark (888-466-5722), 2/21 at 8 P.M.; $10–$29. **WALT WHITMAN THEATRE,** on the campus of Brooklyn College, one block from the junction of Flatbush and Nostrand Aves. (718-951-4500), 2/22 at 2; $9.●

Sick—"Microbes: Invisible Invaders . . . Amazing Allies," a lively hands-on exhibit, opened last week at the **LIBERTY SCIENCE CENTER.** (It will tour fifteen cities over the next five years.) Get to know good guy Microbe Man—eater of oil spills, creator of yogurt. Battle evil microbial-virus invaders with antibiotic artillery in a virtual-reality game. Liberty State Park, Jersey City, N.J. (201-451-0006). General admission is $9.50, $8.50 students and seniors, $6.50 children ages 2 to 12.

Upbeat—The Symphonic Work Assembly of Rhythm and Music—which goes by the acronym S.W.A.R.M.—drums and dances out rhythms, sometimes in the strangest ways: A case in point is "Buddha Belly," a 95-pound cast-iron wearable drum suit of armor. The Vancouver-based group is at the **NEW VICTORY THEATER.** Through 2/22. 209 W. 42nd St. (239-6200); $10–$25.●

Rabbit Ears—**THEATREWORKS** presents a musical version of Margery Williams's well-loved classic *The Velveteen Rabbit.* 2/21 through 3/1. The Promenade Theatre, 2162 Broadway, at 76th St. (627-7373). Individual tickets are $18.50; a flexible ten-ticket subscription is $145.●

In the Bag—For 40 years now, **THE PAPER BAG PLAYERS** have brought childlike qualities—most notably their trademark boxes-into-spaceships inventiveness—to joyous, freewheeling productions for children. Performances continue weekends at 2 through March 8. 68th St. bet. Park and Lexington Aves. (772-4448). Tickets are $15 and $20.

Giving Back—A grateful crane rewards an act of generosity in Lynne Elson's original play *The Grateful One,* based on the Japanese fairy tale "The Crane Who Said Thank You." The one-hour production—suitable for children ages 6 and up—includes life-size puppets and live music. Saturdays and Sundays, through 2/22, at 1 and 3. Produced by **THEATRIX,** Trilogy Theatre, 341 W. 44th St. (388-7981). Schedule is subject to change. Reservations are required. Tickets are $10.●

Making Observations—**ARTIME**—for families with children ages 5 to 10—currently takes tours through several SoHo galleries. At the Swiss Institute, visitors can dance to electronic music and join in a video-and-sound environment. Call 718-797-1573 to reserve space; $20 fee for an adult and child, $5 for each additional child; includes sketching materials.

Illustration by J.D. King.

cue

Brian Parks
Editor

Barbara Ensor
Kids

Patricia Falvo
Movies

Brian Farnham
Sports

Vanessa Grigoriadis
In Concert

Linda Hall
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

Robin Raisfeld
Restaurants

Stephanie Saulmon
Online

Jennifer Senior
Theater

Ethan Smith
Nightlife

Town and Country Properties

APARTMENTS FOR RENT
Manhattan

From $89/Day! Furn apts - licensed, credit cards. Seen in "The Wall St. Journal". **212-348-8100 / 800-555-7071**
Fax: 348-8362 OXBRIDGE@aol.com

Midweek Sublet Monday-Friday—1-BR Furn Apartment. East 60s. **212-988-4541**

HOME2—Great Furn Apts. D/W/M. Call Pat/Chiqui: **212-448-9223/800-203-7028**

AS YOU LIKE IT
Select Furn Apts. Style/Location/Value.
212-695-3404 **800-277-0413**

APARTMENT
Wanted

Female Seeks Apt Or Share—NYC or Brooklyn Hts, under $750. **718-476-2158**

To advertise in
New York Magazine's
TOWN AND COUNTRY section,
call Tim Hyde at: **212.545.3673**

HOUSE FOR SALE
Sullivan County

Spectacular Delaware River Views—Lg-4BR. 1920s. For sale by owner. 15 acs. Exceptional buy at $94K. **212-477-3733**
Web - http://home.earthlink.net/~nevets/

HOUSE FOR SALE
Connecticut

Unique Woodland Estate—9.2 acs, pond, waterfalls, 78 mi NYC. Very priv. 3+ BR/2 bth/hge 2-story great rm, hot tub. Must see! $410,000. **212-316-2255**

HOUSE FOR SALE
Hamptons

Hamptons 2-fam/wf/dock/vu, $299.9K. 3-4 BRs w/pool, walk to beach, 139K. And Sales-Su Rentals w/pool/wf.
COMPASS EAST REALTY
Ask for Pete: **516-728-1116**

REAL ESTATE SERVICES

GOV'T FORECLOSED—Homes for pennies on $1. Delinquent Tax, Repos, REOs. Your area. Toll-free: **1-800-218-9000 Ext. H-4235** - for current listings.

Inns and Lodges

CONNECTICUT

BLACKBERRY RIVER INN -- Norfolk 800-414-3636
Wake up in the mountains at our 235-yr-old elegant Colonial Inn on 27 scenic acs. Luxurious rms, some w/ fplc/jacuzzi. Bkfst incl. Antique/ski/relax. **860-542-5100**
www.blackberryriverinn.com

To advertise in
New York Magazine's
INNS AND LODGES section,
call Tim Hyde at: **212.545.3673**

NEW JERSEY

ANGEL Of The SEA B&B, CAPE MAY'S FINEST
Elegant, Romantic Victorian Mansion. Ocean Views, Private Baths, Gourmet Bkfst, Aft Tea, Wine & Bikes.
Rates as one of the Top 10 in USA! 1-800-848-3369

NEW YORK

COPPERHOOD SPA & SKI 914-688-2460
In Catskill Forest Preserve. 60-ft indr pool, sauna, jacuzzi, massage, herbal wraps. X/C & D/H Ski Pkgs. Nr Woodstock. Mobil*** www.copperhood.com

A SEDUCTIVE RETREAT......On Golden Pond
Priv, tranquil & romantic. Intimate suites w/jacuzzis for 2, fplcs, pvt decks. **Come Turn Off The Rest Of The World.**
Lakehouse - Rhinebeck/90 mins NYC. **914-266-8093**

Deluxe Ski Getaway
Hunter/Windham area's only luxury hotel. Close to ski. Fireplace suites, indoor pool/spa, Jacuzzi, gourmet cuisine. Featured NY Times. www.scribnerhollow.com
Scribner Hollow Lodge, Hunter, NY: 800-395-4683

To advertise in this section,
call Tim Hyde at: **212.545.3673**

Travel

SUMMER
RENTALS

East Hampton **Northwest Woods**
Bright & airy 3-BR, 2-bath, including Jacuzzi in master bath, central air. Great deck + private deck off master BR with outdoor shower. Washer/dryer, BBQ, very nicely furnished. Close to bay beach and wonderful area for running/biking. Memorial-mid Sept. $16,500. **212-595-9352**

WAINSCOTT
South of the Highway
Charming, well-equipped 4-BR, 2-bath cottage. Fabulous views of wetlands preserve and corn fields. Walk to beach. Sorry, no pets/smokers. **516-484-1800 x201**

WINTER
RENTALS

Hunter Mt. Amazing Ski Chalet!
Large, beautifully appointed log cabin. Sauna, pool tbl, 3 fps, CTV, 4 BRs+loft. Colorful vu on 10 acs. Weekday/weekend rentals available. Ethan: **212-799-0073**

STOWE - NANTUCKET - ST. BARTS
Petite to palatial, recom'd NY Times, Town/Country, Art/Antiques. 600 homes.
Country Village Rentals: 800-320-8777

SUMMER
SHARES

BRIDGEHAMPTON COMPLEX
Profls, mid 20s-30s, be part of this 6-acre, 2-hse complex. 2 pools/tennis/ basketball/gym/2 hot tubs. All amens. Bike/blade to Sagg Main beach & towns. Mins train/Jitney. 1/2 shares avail. Nsmkng in house. Michael: **212-861-4046**

Fair Harbor, Fire Island—
Exclusive time in spacious 3-BR house; W/D, D/W, gas grill, TV/VCR, huge deck. Weeks-weekends in June, July, August, including July 4th week. **212-682-0116**

Westhampton—Professionals, 35 plus, nonsmokers, for civilized, spacious, established house on party circuit. Nr Main St. Beach passes, pool, hot tub, gym, bikes. Single/dble rms. **212-751-2298**

Quoque/Dune Rd.—Well-managed oceanfront. Lg house, pool, hot tub, private beach. Great people: profls, 30s. Michael: **212-592-8672 / 210-585-5169 lve msg**

CRUISE

JAZZ LOVERS—Relax on the QEII and enjoy the Newport Jazz Festival at sea. 8/10-8/17/98. #1 Travel: **800-836-0841**

SEASONAL RENTAL

HAMPTONS

Bridgehampton —2-house complex, accomms 2-40 people - up to 13 BRs, 9 bths, heated pool/tennis/b-ball/gym/hot tub. 6 acres. All amens. Avail wkly/wknd rental. Bike to beach/towns. Mins train/ Jitney. Priv owned. Michael: **212-861-4046**

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted 1 of 10 best B&B's in the USA. Evergreen rms. Elegant poolside guest wing. Every amenity. Comp Euro bkfst. Daily cocktail party. Beach club. Downtown walk to history/beauty/romance. Spec honeymoon rates! For broch/video, call: **800-253-3466**
or E-mail: Frontdesk@currymansion.com
Website: http://www.currymansion.com

BED & BREAKFAST
New York

As You Like It B&B—Affordable & Attractive Apts & Guestrms. **212-695-3404**

Comfy/Cozy B&B—Furn studios, 1-BRs, 2-BRs, lofts. Short/long term. **212-965-1102**

Manhattan Hotel Alternative—Private Brownstone Apts. Affordable. **212-206-9237**

Manhattan B&B—$60-$90. Also private apartments. **800-747-0868; 212-977-3512**

VILLA/CONDO/APTS
The Islands

Jamaica Luxury Seashore Villa 4 BRs, fully staffed, priv beach & pool. Walk golf, tennis, horseback riding. $3,000 per week. Owner - Mr. Lipton: **1-800-849-9096**

ILLUSTRATION BY PAUL BUCKLEY

VILLAS

Sports Guide

PERSONAL TRAINER

For Women Who Want Results
Certified Trainer - As Seen In Allure.
Call The Bodysmith Co. **212-249-1824**

Survival Of The Fittest - Fitness For All Ages. Cert Trainer. Exercise & Safe Weight Loss. Home/Gym. **212-717-2677**

Enjoy—Certified Personalized Exercise & Diet Instruction At Home. **212-604-9850**

Ultimate Training Center—$50/Session. Pvt Gym. Midtown. **207-8154**

Get The Weight Off!—Get results w/ supportive certified training. **212-760-4944**

TO ADVERTISE IN
SPORTS GUIDE
call Mark Bristow: 212.545.3673

Health and Fitness

COSMETIC SURGERY

WLBEAUTY WATCH

Cosmetic Surgery Insider's Report, $60/year. **212-861-6148**

A NEW BODY THRU LIPOSCULPTURE
Lose 5-20 lbs of fat, up to 3 sizes, thru new tumescent technique. Free consult. **212-246-2960 / www.DRSHIFFMAN.com**

Beauty Events w/Plastic Surgeons
The Way You Look. Eyelid & Brow Techniques. Wed., Feb 25th, 6-9pm. $30. Williams Club, 24 E 39th St. **212-861-6148**

Volunteers—Plastic surgery study of loose skin, wrinkle and liposuction treatments. **212-737-8666**

Say NO To Park Avenue Prices!
Laser Skin Resurfacing, Liposuction, Rhinoplasty, Hair Transplant...
ABPS Certified Surgeon -
Kip's Bay Plastic Surgery & Skin Care:
212-545-1266

COUNSELING

Addiction Counseling Group Forming—Led by CSW, CASAC. Call **212-935-7911**.

Short-Term Group For Divorcing—Women. Call Ingrid, MSW: **212-374-1696**

DENTAL

Whiter Teeth In 1 Visit—Bleaching. Safe, Painless. Free Consult. **212-787-0791**

Whiten Your Smile For Less!—Home bleaching w/dental supervision. **718-897-2900**

Laser Tooth Whitening—One Visit! No-Fee Consult. **212-682-5180**

ELECTROLYSIS

•Advanced Light Hair Removal•
Newest Technology! **Upper West 724-5000**
Chelsea 645-9212 / Great Neck 516-773-MAXX

LASER HAIR REMOVAL

Proven Method, Fast Results. **212-759-2536**

HEALTH & BEAUTY

BLADELESS PEDICURE SYSTEM
Dr. Fish's kit eliminates/prevents corns, callouses, heel fissures, foot odor.
800-478-7075 / www.pedicure.com

LASER HAIR REMOVAL

GUARANTEED by ALLANA DAY SPA
160 East 56th St. **212-980-0216**

A Fun Day Of Tantra For Couples
Re-ignite sparks of love, learn to enhance intimate communication and spiritual connection. March 14th. **718-899-2267**

COSMETIC SURGERY

PLASTIC SURGERY

Revolutionary- New Breast Augmentation Without Postoperative Pain.

At the Center we can also help you with all the aspects of cosmetic surgery, including ultrasonic liposuction as seen on New York One News, 20/20 and Prime Time Live.

THE ROYAL TOUCH COSMETIC SURGERY

Manhattan 212-585-2133
159 East 74th Street
Suite 1M NY, NY 10021

Brooklyn 718-234-0900
1922 82nd Street
Brooklyn, NY 11214

Based on review of the patients involved, greater than 95% reported no pain at all or compared the discomfort to that of a lactating breast.

HEALTH & BEAUTY

ALLANA DAY SPA - Oxygen Therapy...
Facials, Micro-Dermabrasion (Painless Skin Resurfacing), Electrolysis, Massage, Reflexology, Manicure/Pedicure. **980-0216**

Permanent—Eyebrow And Eye Liner. Natural Look. Corrina: **212-941-7118**

HOLISTIC HEALTH

Yoga-Spirited Nurturing Massage—Of Body/Spirit. Ms. Tylor. W.56 St. **974-9633**

Tone Yoga / **212-352-4216**
One-On-One - $25 (60 Minutes).
Yoga/Thai Massage - $90 (90 Minutes).

Healing Meditation—Jiei Atacama D.O.M., L.Ac., Healer. **212-744-3270**

SLEEPING PROBLEMS?
Non-Medical Products.
Breakthrough Technology: 1-888-458-1200

HYPNOSIS

Hypnosis—Smoking. Memory. Insomnia. Pain. Help Is Here! P. Caine: **212-683-1194**

MASSAGE/THERAPEUTIC

Cleansing Massage Specialist—Noon-10pm. Emma. By app't. **212-726-0138**

18 Yrs Exp. Lic./No Sex Calls—Stress/Strains. E 60s. 7 days. Jeanie: **212-750-8947**

MASSAGE/THERAPEUTIC

PAMPERING SESSIONS

In Private Home. Bath, Massage, Colon Therapy. New Staff. **212-868-7760**

Baths, Cleansings, Massages
With Nurses. Sensitive, Creative, Relaxing. 12-10pm. **212-749-6442**

Ki-Touch—E 45. Swedish, Refl, Facials, Steamroom, Colonics. Priv. **212-682-1166**

201-507-9977 Rutherford Colonic—Shiatsu. Stay Young, Feel Better.

THE MADISON CLUB
Step back into an era of elegant gentility.
A Private Club offering:
Swedish, Wet Or Shiatsu, Steam, Sauna, Cigars... Where our staff of pampering women are eager to please you in our unique surroundings.
Open 11am-11pm M-F / 11am-9pm Sat
20 E 38th St NYC 10016 • Tel 212 973-0072

NOEVIR

—Steam, Dry Sauna, Shiatsu, Swedish Massage. **212-594-1602**

EMERALD SPA
Russian Sauna w/Platza Treatment, Steamroom/Dry Sauna/Pool/Whirlpool, Massage/Scrub/Manicure/Pedicure... For Men/Women. L.I.C. **718-433-1224**

NU LOOK - JAPANESE SPA—
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail. 11 E. 36th. **212-447-6666 / 800-834-7286**

Swedish Massage—Relax, Pain Relief. Private, Discreet. E Midtown. **212-279-1144**

Total Touch—Bodywork And Facials. Great Rates. W 37th. CC's. **212-947-3994**

#1 Magic Hands—Relaxing. Studio/Res. All City. 7 Days. 24 Hrs. **718-639-6139**

The Healing Center—Massage. West 57th / East Village. Josie: **212-358-8945**

Licensed Therapeutic Massage—Douglaston, Queens. **718-225-1123**

Queens' Best—Amer/Spanish. 2 locales: Bellrose **718-776-7807**/For.Hills **718-897-7142**

MEDICAL

HIV/STD/GENITAL WARTS

HIV Results in 15 Mins. Confidential.
Central Park Medical Assoc. 246-0800

PERSONAL & HEALTH PROBLEMS
Exp'd healer, ancient techniques & spiritual advice. Solve problems & relationships between partners, parents & kids. Specializing in relationship problems, various aspects of reproductive health & family life, unusual behavior. **914-362-7854**

PODIATRY

Foot Surgery - Practically Painless—Techniques. Free Consult. **212-757-7437**

WEIGHT CONTROL

Safe, Rapid, Lasting Change W/A Master!
Smoking/Weight/Stress/Habits/Counseling. Nancy Donenfeld, M.A. Cert. Since 1972. Vi/MC/Ins. 200 E 61st (3rd). **212-758-7575**

15-20 Stubborn Lbs?—NYC's most exp'd weight-loss team. Biochemical medical care. 5-week program. **212-570-5058**

Medifast™ Weight Loss—& Medications By Board-Certified Internist. **212-535-7785**

PermaLoss™ Drops Lbs!

Lowest NYC $ for natural Phen-phen substitute. *Rapid results. Bd-cert female MD.* No-fee consult. 116 CPS. **888-PERMALOSS**

Lose The Weight, Eliminate The Worry
A Safer Weight-Loss *Alternative.*
Physician-Supervised. **212-737-4644**

Medical Weight Loss—Using Medications. Full/Modified Optifast. **212-288-5468**

BOTTLED WILLPOWER! Lose Up To 30 Lbs! 30-Day $-Back Guarantee. All Natural. Doctor Recommended. **459-9253**

New York Kids

AFTER SCHOOL PROGRAMS

Register Now! At The Fastest-Growing NYC Hebrew School Boys & Girls, 5-12. Free Bar & Bat Mitzvah Lessons. No Synagogue Membership Required! **325 E. 6th St. 1st & 2nd. 212-473-3665**

CAMP ADVISORY SERVICE

SUMMER SOLUTIONS®
Advisors On Camps & Trips Since 1984.
FREE Information & Personal Guidance.
Free CAMPTIPS™ From A Camp Mom.
Call................................1-888-CAMPTIPS

CHILD CARE

PARENTS! If you would like to DO some of the things in this magazine, you will need a sitter! Providing childcare for busy New Yorkers since 1986. **Call PINCH SITTERS: 212-260-6005**

ENTERTAINMENT

Madeleine, Award-Winning Magician!—And TV Clown! Ages 1-103! **212-475-7785**

Happy Henry The Clown—Magic, face painting, balloon animals. **212-496-0819**

Gandalf "Knows precisely how to appeal to kids."--NY Magazine. Puppets, magic, juggle, unicycle, wizard clown. **212-575-3854**

HOLLYWOOD POP!
Priv/Corp • Circus • Magic
DanceCrafts • Mime • Carnival • Mystery
Rice Writing • Casino • Jugglers • Look-Alikes • Decor & More! **212-777-2238**

Starmite Puppets—Lion K, Aladdin, Hercules, Dalmation, Sesame, Dinosaurs, Pooh, Face Paint, Balloons. **212-473-3409**

Dumb-Dumb The Silly Clown—Magic, Face Painting, Balloons. **212-544-8153 x53**

TIME MANAGEMENT FOR TEENS

Academic Achievement—Thru time management! I will organize & prioritize daily activity for high payoff results! **For information, call: 212-496-8418**

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. **212-831-7665**

202 East 77th Street—Beautiful, large space. Includes small/large tables/chairs. Special weekday prices. **212-861-4330**

Boats and Yachts

PRESTIGE YACHT CHARTERS
Planning Unique Events Aboard Luxury Yachts
Call 7 Days: 914-968-3220 or 212-717-0300

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two -
to your largest corporate events.
NYC 212-594-1561 NJ 201-482-1991

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

Manhattan Yacht Charters
Over a Decade of Value & Service.
Consider Us Above the Rest.
212-995-5470 - ask for Mary.

CORPORATE AFFAIRS
Charters • Luxurious Dinners
VIP Yacht Cruises, Inc.
The Skyline,
The Statue Of Liberty,
A Great Meal &
Dancing - Who Could
Ask For More?
Sailing From NY, NJ, CT, Bklyn, Queens, LI & Westchester
VIP YACHT CRUISES, Inc.
212-524-9454

CORP & PVT PARTIES & WEDDINGS
135' Classic DIPLOMAT
100' Contemporary CELEBRITY
See us at Pier 84 at W. 43rd St.
Leisure Yacht Charters (212) 594-9555

MYSTIQUE
Classic Weddings & Private Parties
MYC, Inc. E. 23rd St. NYC. 212-856-9446

Entertaining

CARICATURES

Leading Caricaturist—Enliven your business or private party. **212-873-1695**

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. **718-782-2250**

Let Allen Put A Smile On Your Face!—Caricatures By Comedian. **718-643-6411**

Caricatures & Face Readings—By Sherry Lane. Magical Fun! Corp/Pvt. **888-234-6257**

Herman—"Party Artist Par Excellence" & unique portraits via mail. **914-357-3318**

ENTERTAINMENT

Master Magician—"Top Rate"--NY Times Amazing Fun for All Events! **718-885-3038**

MURDER MYSTERY, INC.
KILL 'EM At Your Next Affair.
Corporate • Private Parties • Fund-Raisers
"So Much Fun - It's Almost Criminal."
1-800-673-3354

• HARDBODIES, INC •
CLASSY, EXOTIC M/F STRIPPERS
212-988-8484 • 516-795-2400 • 718-693-9441

SEND BALLOONS - $25!
Bouquets, arches, cntrpieces. **212 935-9577**

Singing Telegram Anytime—Gorillas To Bellhops - We Have 'Em All! **212-929-8609**

Personalized Singing Telegrams!—NYC, LI, Westch, CT. **1-800-936-SING**

Palm Reader—Elegant And Evocative. Entertains All Ages. **212-741-3195**

800+ LOOKALIKES—Murders, Magic, Music, Mind Reading, Casinos, Roasts, Treasure Hunt. Creative Ent. For All Ages. **Naomi's World Of Ent.: 800-304-4911**

Gary Mitchell—Magic & Comedy. Full-Svc Agency. Opens For Dangerfield, Rosie, Etc. Top Acts, Swing Bands. **516-759-2437**

• SOMETHING SPECIAL •
Unique Entertainment•FamousNameActs
DJs/Music•Performers•Dancers•Favors
Themes/Decor•Acts•**600+ Lookalikes...**
the Whole Event! Est.1982 **800-GET-GALA**

SEXY STRIPPERS - Duos
212-744-9000 Hot & Wild. Photos. M/F.

$24 Bouquet Of Balloons—NY/LI. 7 days till 10pm. **718-868-1009 / 516-569-3366**

Palmistry, The Tarot, Numerology—By registered psychic. **212-410-1299**

Psychics—Parties/private. Magic, ESP. All events. 1001 superior acts! **212-599-7576**

Send-A-Yenta—Hilarious comediennes for all occasions. **212-477-1149**

• STRIPTEEZ•A•GRAM •
The **ONLY** Gift That **UNWRAPS** Itself!!
212-391-2480 • 516-485-6600 • 718-352-9423

J. Sands' "ThisIsYourLife"- RoastToast "Mock Marriage" -Hilarious! **800-474-JOSH**

GORGEOUS STRIPPERS 914-669-8254 You Name It! We Got It! XXX-R rated! Duos & Some Shows Too Risque To Say!

"BRAVO!" - Murder Mysteries, Magic, Limo Scav Hunt, Lookalikes, Clinton, Marilyn, Elvis, Roasts, Casino **212-744-9000**

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best. Corporate & Private Events. **212-288-9133**

BALLOON BOUQUETS®
Decorating. Special Events: **212-265-5252**
Nationwide Delivery. Info: **800-424-2323**

ENTERTAINMENT/MUSIC

Pianist/Singer Jonathan Segal—Jazzy Gershwin, B'way, More... **212-222-3169**

LISA GOODMAN ENSEMBLES Est. 1978. Fine Classical, Jazz, Contemporary, Swing. Helpful & Creative. **212-489-1641**

Memorable Music DJs—Fun at your fingertips! Wed's/16's/Mitzvahs **800-545-5288**

One Man Band Plus/Cory Morgenstern—Great Music & Entertainment **914-478-0073**

Manhattan Jazz Quartet—Subtle And Sophisticated. Call Or Fax: **718-832-7208**

Mix 'N Match Music Trios—Gershwin to Mozart for Your Event. **718-278-5331**

Jazz/Classical & South American—Greg Ribot: **212-727-0219 / 201-656-4289**

A Touch Of Class DJs—Corp. Parties, Weddings, Bar/Bat Mitzvahs. **718-966-0255**

CHARLOTTE RUSSE MUSIC
•Jazz•Rock•Classical•Motown•Klezmer
•Ballroom **(212) 582-5694 / (516) 374-5422**

Violin Virtuoso—1-Man Show + Gypsy/Klezmer/Middle Eastern/more **718-543-4309**

GIFT BASKETS

Baskets Galore At The Purple Door—A gift no one ever returns. **212-627-4076**

GOURMET CATERING

Catering By Hayden—Culinary perfection. Reasonable. Has lofts. **212-751-1459**

Organic, Gourmet Vegetarian Meals—Home/office. Party or 1-wk menu. **780-2115**

PARTY HELP

On-Site—Food Prep, Serving, Cleanup. For Your Occasion, Inc. **212-682-6281**

Waiters/Bartenders—For All Party Needs. Corp/Priv. NYC/Hamptons. **212-499-0886**

PARTY PLANNING

No-Fee Event Planning—Corp & private parties, weddings... Top Client List. **RED LETTER EVENTS 212-772-1177**

Continued on next page.

Entertaining

Continued from previous page.

PARTY PLANNING

Superior Party Planning
Full-Service, Reasonable, Experienced.
References. **Call Dorrie: 734-3638**

Special Events Consulting—Full-service for private parties, weddings, etc. **883-0272**

We Can Book Your Party—At the lowest rate anywhere in NYC. Call: **212-579-4824**

ENTERTAINMENT AND PLACES
22 Years Experience. 3,000 Events.
Corp/Priv. Eric Silvey Ent.: **212-486-9517**

PARTY RENTAL

Pinballs • Juke Boxes • Video Games
Pool Tables • Casino Nights • Popcorn
Cotton Candy. Sales & Rentals. **935-9577**

PARTY SERVICE

THE MOVABLE FEAST, INC.
Catering for the perfect party. Private & corporate. Lofts, yachts, museums, clubs.
Brochure - **(212) 227-7755**

Coldwaters - Private Room Seats 15-75—988 Second Ave. nr 52nd St. **212-888-2122**

NEW YORK'S FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: **645-2729** - Andy or Kirsten

PARTY SPACE

MICKEY MANTLE'S
The nation's #1 sports-themed restaurant offers an exciting atmosphere for parties up to 300. Audio/video system, museum quality memorabilia, private party room.
BAR MITZVAHS – OUR SPECIALTY!
Many options to fit your budget.
Call Larry Tart at **212-688-7777**

Large & Small, Corporate & Ball
Uptown & Down. Free Location Service.
Event of the Year, Inc. **212-807-0907**

Upper East Side Billiard Club
Unique party space. 10-250. **212-831-7665**

S.O.B.'s—Where the world parties! We are party experts, for 20-400. **212-243-4940**

FIFTH AVENUE PARTY LOFT
Beautiful New Decor!
Personalized Event Planning. Distinctive Catering. 15th successful year! **620-0622**

53 Grove Street Brasserie—Charming West Village American bistro. Raw bar and priv cigar lounge avail. 10-120p. **924-8299**

THE MADISON 679-2932
3-Story Mansion Specializing in Corp. Events, Fund-Raisers, Weddings. *25-500p.*

WWW.PRINCESTREETCLUB.COM
#1 location in Soho for 20-120 guests. Visit our Website or call: **212-353-0707**

Well-Known Hot Spot!—Antique/Unique West Vlg, 20 French drs, 20-200. **479-7306**

LE FIGARO CAFE
A VILLAGE LANDMARK
Garden Room, Fireplace, Music, Full Bar.
Affordable $$. 15-100. **212-388-0002**

Metropolitan Pavilion
Elegant, sophisticated, spacious.
The perfect setting. **212-463-0071**

www.successfulaffairs.com
Uncovers the finest in party facilities. Our service is at no cost to you. **212-684-6402**

BOWLMOR LANES—Largest bowling center in Manhattan. 2 full bars & 42 lanes. Private floor & party room avail. **255-8188**

200 FIFTH 675-2080
NYC's Most Exclusive Ballroom. Weddings, Fund Raisers, Corp Events. 100-999p.
www.200fifth.com

Rodeo Grill—Live music, 2 party rooms. 375 Third Ave. (27th St.) **212-683-6500**

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: **212-861-4330**

Park Avenue
Country Club
212
685-3636
381 Park Avenue South
(Corner of 27th Street)
Airy and elegant
10,000 sq.ft space
Exceptional Audio & Video Capabilities
Holiday Parties 50-650

PICNIC FACILITIES

Spring Lake Country Club—Ringwood, NJ. Best food/service/location! 150-2,000. We have it all! Call Mitchell: **973-831-9000**

WEDDINGS

Castles, Mansions, Estates—Spectacular locations in NYC & LI. **212-675-2080**

Interiors and Exteriors

BATHROOMS

Wizard Custom Bathrooms & Kitchens
Marble, Tile, Whirlpools, Kohler, AM Stand. Custom Formica, Lacquer, Cabinets.
Lic. Ins. Free Est. Refs. 212-677-5555

Manhattan Kitchen & Bath Experts
Gotham Interiors....................212-831-9177

CLOSETS

SPACEMASTER CLOSET—Closet & Storage Solutions, Plus Custom Doors. Free Estimates. Insured. Refs. **212-382-1533**

CITY CLOSET CO.—Free estimates... All types of shelving. Space professionals. Affordable pricing. **212-945-4010**

DECORATIVE PAINTING

Live In A Happier Environment—
Paint your apartment. Fine painting. Wallpapering. Glazing. Faux finishes.
Refs. Insured. **Den Susic: 212-396-9230**

GENERAL CONTRACTOR

Interior Restoration—Buying a condo? Call **AOI** early. Day you close, we start construction. You move in on schedule!
AOI lic #0978210. Bondable. 15yrs. **718-384-2111**

HOME/BUSINESS IMPROVEMENT

Creative Woodworking & Construction
Kitchens, Wall Units, Built-Ins, Renovations. Reliable, Insured. **212-780-3204**

INTERIOR DESIGNERS & ARCHITECTS

Feng Shui—Studied in Asia. Starting at $150 per consultation. **917-832-6469**

USE-WHAT-YOU-HAVE INTERIORS
Expert redecoration w/o new investment. Featured in NY Times, NY Mag, ABC, CBS.
Low Flat Rate - Only $275/Room.
Free Brochure • 212-288-8888 • Tri-State
www.redecorate.com

NO BIG DEAL—Take the terror out of decorating. Talented pro can help you. Lowest rates. **No job too small.** Ref's. Special access to **all** wholesale showrooms.
Tri-State Area & Florida
Call Steve Lyons: 212-338-0888

Rent-A-Decorator®—*Budget-oriented* pro designs "your" space at "your" pace. $75 hourly. Featured in NY Times & Glamour. Call for reprints: **212-826-1069**

Former Bloomingdale's Designer—Will beautifully transform your space. Creative. To Budget. **Sasha Designs: 212-243-1738**

Let's Decorate Together
A Decorator Who Designs And Shops With You. Buy At A Discount. Elegant Residential Design Is My Specialty.
$50/Hour 212-873-3853

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget.
Let me amaze you. **Call 212-288-1863.**

C.S. INTERIORS—*Exp'd, affordable* decorators. Flat fees. Our discount is your discount. Home/office. Complete renovations. References available. **212-734-2689**

THE DESIGN DIRECTORY
WILL APPEAR IN...
NEW YORK MAGAZINE
HOME DESIGN
SPECIAL ISSUE
To advertise in
New York Magazine's
DESIGN DIRECTORY,
please call
Tim Hyde at: 212.545.3673
or fax: 212.779.2449
Issue Date: 3/23 • On Sale: 3/16 • Design Directory Deadline: 2/27

LIGHTING

Track By Jack **212-714-3886**
Track-lighting specialists. Installation. Sales. Wholesale bulbs. Update old cans w/small, efficient, low-voltage halogens.

Lighting By Gregory **212-226-1276**
See what Lightolier's **"Designing With Light"** is all about. **Showroom: 158 Bowery**

PAINTING & WALLPAPERING

RCC Painting—Custom painting, plastering, wallpapering. Residential/commercial. Free estimates. Ins. **212-980-4469**

Painting—Woodwork, Tile. Bathroom And Kitchen **212-749-7171**

J.A.S. PAPER HANGING
• Experienced Paper Hanging •
Free Estimates • Fully Insured
• References Available •
For Information, Call: **917-407-4237**

Meridian Painting—Superior quality and value for 20 yrs. Top refs. Ins. **212-595-0379**

To advertise in *New York Magazine's*
INTERIORS AND EXTERIORS
section, call Tim Hyde at: **212.545.3673**

WINDOW TREATMENT

LOWEST PRICES—Silhouette, Duette, Verticals, Mini-Blinds, Draperies and all soft treatments. **KINGSBORO: 212-243-0722**

Levolor/Duettes/Silhouettes/Wood
"Best Buy!" - Joan Hamburg
212-228-8600..................................**718-748-8600**

ELITE WINDOW TREATMENTS
Verticals, Minis, Silhouettes, Duette and Draperies. **Lowest Prices: 212-807-8674**

Services and Sales

APPLIANCES

EURO-AMERICAN APPLIANCES
Viking, Sub-Zero, Asko, Bosch...
Call Dial-A-Brand w/Make & Model.
Est. 1967. 800-237-3220 / 888-SAVE-MOR

ALL MAJOR APPLIANCES
Guar lowest prices. Imm del. Auth dealer.
Call 718-774-0198/773-8483. Expert advice.

All Major Appliances/Air Cond.
Commercial/Residential - US/Euro.
Rated #1 NY Magazine - Discount Prices.
Est. 1918. 212-475-2012 - GRINGER

PRICEWATCHERS factory-auth TV, vcr, AC, major appl, built-ins, ref, washer, dryer. Ship tri-state. Call w/make/model #. Lowest prices: 800 336-6694 / 718 470-1620

800-221-BUYS 212-513-1513
Major Appliances, TVs & Air Cond. At Low, Low Prices. **Home Sales Enterprises**

ASTROLOGY

Renaissance Astrologer/Psychic, CSW
Light Your Inner Beauty.
CC's. 212-662-0801 / 888-707-0078 (toll-free)

The Love Psychic—Readings That Change Your Life. Visa/MC. 212-874-7692

Ann Fisher - TV/Radio Psychic—20 Yrs Exp. Accurate. Credit Cards. 518-465-0903

Clairvoyant/Psychic—100% Accurate. Relat./Finance/'98 Forecast. 800-720-5592

Psychic Readings by Michael Lafferty—CC's. www.psychicread.com 215-482-6517

European Psychic: 90% Accurate—TV/Radio. CC's. 215-934-5908 $3.50/min. 18+. **www.mariathepsychic.com**

AUTO SALES

Seized Cars From $175.—Porsches, Cadillacs, Chevys, BMWs, Corvettes, Jeeps, 4WDs. Your Area. 800-218-9000 ext A-4235

"HAGGLERS FOR HIRE"
Any Vehicle. Lease Or Buy!
Save Thousands! Guaranteed!!
Call Mike @ 1-888-WARDS-AUTO

AUTO SERVICE

GOODYEAR - 5-Star Auto Service Ctr
Grand Opening In March.
Bob Brownfeld, Owner. 212-315-1717

CHAUFFEUR SERVICES

YOUR CAR/OUR DRIVER:
Concerned About Traffic/Parking/Theft?
Relax in your car while our chauffeurs drive you at affordable rates.
Chauffeur Elegance: 212-737-1633

CLEANING SERVICE

McMaid Service
ESTABLISHED 1971
- Post-Construction
- Corporate Apartment
- Common Areas
- Move In/Move Out
- Just Plain Housecleaning
- Fully Insured/Bonded

Think McMaid
www.mcmaid.com
(212) 371 - 5555

Busy? No Problem! Let **Leisure Cleaning** Help! Big Jobs. Wkly. Move In/Out. Corp Accts. Insured. Call: 212-628-6130 & Relax.

NY's Little Elves - 212-673-5507—Bonded/Insured. Credit Cards.

EMPLOYMENT OPPORTUNITIES

Production Manager

Thriving direct-marketing mini-agency seeks Account Coordinator. Production background a strong plus. Manage large-volume multiple-cell mailings for major insurance mailer. Must be detail-oriented, highly organized, wear many hats. Some travel, client contact. Proficiency in Excel mandatory. Face-paced, dynamic group in a casual, informal environment. Terrific opportunity. Salary 45K. Send resume to: New York Magazine, Box 1954, POB 4600, New York, NY 10163-4600

ELDER CARE

Are You Caring For Aging Parents?
We will assist with medical claims, bill-paying & more. 800-725-0343 Ext. 4

FASHION

WANT TO KNOW A SECRET?
The Best-Dressed Women
Go To Westchester For
Style & Value! You Can Too!
Inspiring Style & Defining Value...
REMIN'S 1-800-245-6671

FINANCIAL SERVICES

FREE CASH GRANTS! College. Scholarships. Business. Medical Bills. Never Repay. 800-218-9000 ext G4235

To advertise in *New York Magazine's*
SERVICES AND SALES section,
call Mark Bristow at: 212.545.3661

LIMOUSINE SERVICE

Stretch—$50/hr. Special: $159/4 hrs. Avail 24 hrs/7 days. All credit cards. 800-253-4546

Lexus/Lincoln Limos, 2-18 Passengers—Vi/MC/AX. All Occasions. 800-546-3254

MUSICAL INSTRUCTION

Learn Guitar Your Way—In Your Home/Office? Call Richard: 718-633-8566

PETS

METROPETS!

- •Expert Grooming •Cat Adoptions
- •Homeopathic •Specialty Foods
- •Pet Furniture • & A Whole Lot More!

594 Ninth Ave. (42nd/43rd) 212-757-2924

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

PERSONAL SHOPPER

Pink+Blue—Personal shopping for men/women. Wardrobe maint/styling. 929-2593

MASSAGE

HIDDEN TREASURE
Upper East Side. Mid 70s. 212-327-0244

An Elegant Escape—West 13th St. Private. Convenient to Wall St. 212-243-1118

Out Of Bodyworks 212-545-0615
Leave Your Body...Here! E. 30s.

Wonderful—Private. East 48th Street. Midtown. 7 Days. 212-593-0046

Central Park South, Austrian Lady—Private, Sensual And Caring. 212-246-4759

YANNA 212-308-4658
Eloquent Massage. Upper E. Side & 5th.

Heartfelt Hands—Sensual Bodyrub. Outcall Only. 212-818-1679

Exceptional Massage—By French Lady. Clean/Private. 212-888-3497

Extraordinary Touch—Unforgettable! East 20s... 212-685-5614

TANTALIZING TREATS
Midtown East. Pvt. 7 Days. 212-213-4480

Cloud Nine—A Heavenly Experience. Excellence & Beauty. E. 70s. 212-802-9600

Julie—Selective, Upscale. Reasonable Rates. Lex & 40s. 7 Days. 212-972-0842

Grasp The Grok—Multidimensional Bodywork For 21st Century. 212-213-1084

Body Double—Double your relaxation thru sensual, exotic bodyrub. 212-750-2912

PURE BLISS
Private. Credit Cards.
212-213-2977

Sensual Bodyrub—By Actress. Call Lori. 212-286-9074

CLASSY FRENCH MASSEUSE
Studio & Residential. 212-472-1138

Pears—Eclectic Excellence, Featuring Synchronized Massage. 212-505-5151

RUSSIAN MASSAGE & COLONIC
Therapy Dispos. W. 94th: 212-222-4868
E. 51st: 751-2319 Friendly - Natasha/Joe

Go No Further—Absolutely Astonishing! Fantastic Rates. 212-987-0617

Something Special—An Elegant And Stimulating Massage. 212-573-8375

East 60s—Skillful European Masseuse. Clean, Private. 7 Days. 212-838-8388

SensEssentials—Prof'l Massage. Elegant, Sincere, Selective... Tatiana: 212-922-2149

JAPANESE SHIATSU
Call 212-799-7087. Uptown.

A Very Special Touch....Sensational!!—W. Village/Wall St. access. 212-645-4995

Courtney & Friends—212-779-9226. E 30s. Quality, Private, Elegant. Open 7 Days.

A Very Private Candlelight Massage—5th Ave & 46th. By App't. 212-997-1660

Heaven—East 60s. The Perfect Relaxation. Open 7 Days. 212-838-1948

SENSUAL & ELEGANT
Exciting New Faces
Residential Service
Steps Away From Leading Hotels
Park Ave & 60th
International Models
212-753-3030

MATTHEW FOR MEN
A Class Act. Call Matt: 212-586-6172 24 Hrs

I Offer A Solution—To The Stresses That Slow You Down. 212-696-9466

Shiatsu Studio—Best Swedish. Resid/Studio. 212-583-0140

Stressed Out?—Relax With A Soothing Candlelit Bodyrub. Call Elle: 212-759-7791

Chinese With European Touch—By App't. 53rd & 5th Ave. Call 212-751-7781

1-888-446-5272
Stamford, Rt. 95, exit 8, Atlantic St.

Grand New Opening
Gabrielle & Tess. Versatile/Unforgettable Massage. All CCs. 212-249-2436

Beautiful Bodywork—New! Gramercy. Call: 212-252-1177

WWW.massageplaces.com
Best Massage On The Internet 212-613-3104

Tricia—Very Private. By Appointment. 7 Days. Call 212-996-8499.

Continued on next page.

The New York Office

ACCOUNTING SERVICES

Bookkeeping For The Busy Professional Organize your records and receipts; file timely tax returns; avoid interest charges; balance checkbook. Call: 212-799-5907

ANSWERING SERVICES

$8 Live/Voice Mail/Pagers/Mail—800/900 #'s. All US Cities. 212-868-1121

EQUIPMENT REPAIR

GOLDEN CARTRIDGE—
Laser toner cartridges for printer/copier.
Low prices. Corporate accounts welcome.
Call Clark: 1-800-987-8843

PROFESSIONAL ORGANIZER

GET ON TRACK! THE PERSONAL TOUCH! Home/Office Organizing & Setup, Inventory, Collectibles, Cataloguing, Computer Printout. All Five Boroughs. 800-643-7225

Let Us Organize Your Home & Office
Life! Paper Management, Bill-Paying, Medical Claims & More. 800-725-0343

Put Your Home/Business IN ORDER—Call For A Free Consultation: 212-741-8501

To advertise in *New York Magazine's*
THE NEW YORK OFFICE section,
call Debbie Horowitz at: 212.545.3673

Services and Sales

Continued from previous page.

MASSAGE

CITY HEAVEN
The Brightest Star In NYC. 212-545-7659

ORIENTAL DELIGHT
Massage/relaxation. Resid. 212-686-2222

Massage—Swedish/Shiatsu. Body Scrub, Facial. Steam/Shower. 212-661-0777

TOKYO MOON
Japanese Shiatsu. 212-421-0222

Angel Touch Spa—Colonic Therapy. Sauna, Jacuzzi, Massage. 718-997-7772

Stop And Experience—The Best In Exquisite Massage. Private. 212-327-2173

Godlike—The very finest NYC masseurs. Upscale men. Zack: 212-780-9653

ELIZABETH - Sensual Massage
By Elegant Lady. Grand Central Area.
Studio/Resid. 212-697-4698

Penn Sta., Nice Locale, Swedish—Till 2am. Studio/hotel/res. Paula: 212-268-2830

Sudden Impulse—Call Us When The Mood Strikes. Outcalls. 212-661-2069

Two-E - 212-683-5035—Swedish And Shiatsu. By App't Only. Studio/Resid.

For Discriminating Men—East Side. Intense Relaxation. All CCs. 212-988-3226

GOLDEN HAPPINESS
Relax in Astoria (23rd Ave.)
718-278-6969 Hotel/Res. 718-278-6767

Brittany—A Relaxing But Exciting Escape For Upscale Gentlemen. Call: 212-949-8164

Tropical—Oriental Shiatsu, Swedish. Rt. 17 North, Ramsey. 201-327-0286

Charles—Gentle, Warm Hands For Men. Jacuzzi. Sensual. Ladies/Cpls. 212-832-7872

Miramar—Highly Skilled Internat'l Staff. Superb Bodyrub. By App't. 212-826-8814

East 64th Street—Excellent, Professional Swedish Massage. 7 Days. 212-838-8380

WWW.NY-EXOTICS.COM
NY's Largest Adult Internet Directory.

STATUESQUE MODEL
Sensual Relaxation. 212-679-8616

MAKI 212-751-5550
Shiatsu. Studio/Residential.

Aloha 201-816-9562—Japanese Shiatsu, Swedish Therapy. Rtes 4/9W, Englewood.

COSTA DEL SOL
Beauty & Relaxation 212-593-1605

DELIGHTFUL TOUCH
Sensual And Satisfying. 212-754-1470

Spice Up Your Winter—Call for a hot-oil bodyrub. Kristy. By app't. 212-838-4612

Kiku Japanese . . . East 50—Shiatsu. Studio/Residential. 212-223-2650

Massage & Spa—Shiatsu, Swedish & Steam Bath. 201-313-9215 Best In NJ.

VIP Grand Opening—On The Border Of Queens And LI. 718-343-9411

Brooklyn's Best Bodyrub—Just 5 Mins From NYC. CC's. 718-783-8176 / 645-7239

Veronica—Southern Charm. Upper West Side. Gentle Relaxation. 212-662-4548

GINZA 212-684-2121
Shiatsu & Swedish. 12 East 33rd St.

Grand Opening—Pamper Yourself Privately. E 80s. Lauren. CCs. 212-717-0161

Adorable, Mysterious
Asian 212-406-2630 Studio/Residential

Mature, Sensual, Classy Lady—Elegant, Private, 7 Days. 212-262-4537

Master Touch For Men—Energizing. Soho. Gary. 212-228-2243 / 917-785-1276

201-840-1743—Best Asian Tension Relief. Near GWB.

KASA 212-754-6130
Professional Masseuses From Japan.

The Incredible Lightness Of Touch—Sophisticated. Private. 212-421-5963

Lana—Upper East Side. 70th & 1st. By App't. Mon-Fri. 11am-7pm. 212-650-0107

Call This Number For Relaxation—No Regrets. E 20s. Holly: 212-213-0061

Touch By Tomas/Joe For Men—Soothing, Serene, Safe, Pvt. CC's okay. 212-689-9030

Chinese & Japanese - Exotic
212-421-6689 E. 50s / 212-867-3265 E. 40s

Acute Stress Relief—Bellerose Area. Ample Parking. 718-479-3741

Full-Body Massage—For men and women, by female. 212-986-9377

London/Paris/Moscow—Penthouse. Midtown East. By App't Only. 212-279-1780

Downtown? Wall Street?—By Appointment Only. 212-267-4053

FUJI 212-207-8959
Shiatsu/Swedish. Res/studio. 212-396-4470

Bodywork—Special Russian, Mongolian Techniques. Forest Hills. 718-896-4504

516-752-6845—Oriental Acupressure. Located in West Babylon.

HAKONE 212-319-3589
Upscale Japanese Bodycare.

Body Pampering By Amanda—Private. All CCs. Grand Opening. 212-861-5969

YOKO 201-368-0058
NJ's Best Oriental Massage.

Ambrosia—Very Private Bodyrub. Midtown Location. 212-753-6986

49TH & MADISON
Affordable/relaxing. All CC's. 212-223-3166

LICENSED THERAPY

DR.'s SEX THERAPY
A Reputation For THE BEST
MD-Supv **SURROGATE PROGRAM**
PhD & Board-Cert Clinical Sexologists
Private • Results • All Dysfunctions
212-721-7650

SEXUAL SUCCESS
SEEN ON 20/20 & CNBC
NYC's **ONLY CERTIFIED*** Sex Therapist-Supervised **SURROGATE** Program.
Resolve Impotence/PE/Orgasm Problems/Shyness. **PROVEN SUCCESS.**
MD Supv'd. End fear/failure. 212-971-6060
*Amer. Ass'n of Sex Educators, Counselors & Therapists.

Impotence / Premature Reaction
Successfully Treated
Medically Approved Surrogate Programs
Proven Sex Therapy Techniques
Professionally Trained Surrogates & Therapists
Medical Evaluation Provided
The Center For Life Enhancement Svs, Inc.
NY's Fully Professional Setting for Sexual Healing
Free Consultation **(212)679-6717** Privacy Assured
Insurance Where Accepted

Bright, Competent, Gentle Surrogate—Confidential And Effective. 212-316-4768

ROLE PLAY

Kim—Live/Real/Intense/Exotic/Caring. Unforgettable/Let's Talk. 212-245-4641 24hr

Nurse Therapy—Dress-Up. Behavior Training. Luxurious, Upscale & Private. Credit Cards Accepted. 212-684-6775

USA's Most Desired—W. 36th. Private. 212-479-7939 For Tom: 212-946-5175

UNIQUE MODELS
Luxurious, Pvt, Discreet.
http://www.unique-models.com
212-358-7070

Black Canadian—Exotic, Sensual, Private. Call Anne: 212-532-6084

EBONY IS BEAUTIFUL
Exotic Role-Play. CCs okay. 212-268-9484

Southern Elegance—Pamper Yourself. By Appointment. Taylor: 212-355-4428

PASSIONATE PRIVATE NURSE
Personalized & Intimate. 212-354-4391

Lady Tish—Ebony Beauty - 212-330-8368 Role-Play - Priv/Resid Or Live Via Phone.

GOOD MUSIC GREAT FOOD
GRACIOUS ATMOSPHERE
THAT'S ENTERTAINING!!
OUR READERS LOVE TO ENTERTAIN IN STYLE
AND THEY USE THE ADVERTISERS IN OUR
ENTERTAINING SECTION FOR THEIR MEMORABLE
EVENTS. TELL THEM ABOUT YOUR ENTERTAINING
PRODUCTS, SERVICES AND VENUES.
TO ADVERTISE, CALL ALEX SINGERMAN AT
212-545-3682

RENDEZVOUS
New York City's Most Private Club.
7 Days, By Appointment Only.
212-750-2424
Credit Cards Welcome

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/Vi/MC. 212-889-3350

CALIFORNIA STYLE
By App't Only. Diane: 212-396-1465

Apache Princess—Exciting. For Special Execs Only. By App't. 212-459-1930

Honey - Sutton Place—For Magic Moments. Luxurious, Private 212-838-2653

Elegant Encounters By Jeannie—Midtown East. For Upscale Men. 212-758-8817

Exotic Venezuelan—Sensual Relaxation. Elegant And Discreet. Rita. 212-517-6623

MADELINE'S CORNUCOPIA
Delight Your Senses.
By Appointment Only.
Credit Cards Accepted.
7 days a week. 212-253-8222

Tara—Leave your world behind. Come relax. Bodyworks. 212-719-3834

ANGELIQUE
Yours Truly. 212-758-7081

Competitive Wrestling—Pro mat, for the serious wrestling enthusiast. 212-502-3448

Male Ebony Fetish Role-Play—For Men And Women. 212-239-0246

EXECUTIVE STRESS RELIEF
Diversified Role-Play.
Private, Upscale & Discreet.
Studio/Resid./Hotel. 212-714-1537

PURE PLATINUM
FOR THE UPSCALE
GENTLEMAN WHO
DESERVES & DEMANDS
ONLY THE BEST.
BEAUTIFUL & SENSUAL.
212-727-2000

Mistress Duo On LI—Sensual, Erudite, Private. 516-426-9625 or 516-230-7233

The Angel Touch—Relaxation. Mature Lady. Private. Studio/Res. 212-681-2709

Mistress Lauren Taylor Role-play... Lisa Houston's female body builders/wrestlers. http://gorgeousgladiators 212-330-7967

CENTERFOLD
Top Glamorous Int'l Models
Hotel & Residential
Discreet Billing (CC's)
212-888-9689

Asian VIP—Horace Harding Expressway, Fresh Meadows. 718-539-5554 / 800-586-1409

Corporate Encounters—Call 917-817-2474, 800-481-7034 and 800-917-0481.

Continued on next page.

Continued from previous page.

ROLE PLAY

Liz & Lea—Private Encounters. Sisters. East 50s. 212-838-6722

Westchester/Rockland/Putnam—Touch, Dance, Scenes, Voyeurism. 800-957-3048

Suzanne's Executive Stress Relief—38th & 3rd. Expensive & worth it. 212-681-2798

Marina—East 20s Manhattan location. Private and intimate. 718-295-6297

ROYAL FLUSH
21 and new to visit you.
By appointment only.
(male models available) credit cards welcome.
212-213-0505

Mistress Kimberly & Tess—Behavior Modification & X-Dressing. 212-229-2149

Exquisite Swiss Siren—Your Residence Only. Call: 212-260-6070

Vicki & Chanel—Real/Passionate/Elegant/Clean/Pvt. W. 50th. 212-265-4703

Midtown Relaxation—Private, Exciting. Come & See Cindy. By App't. 212-838-4612

Europa Role-Play—Beautiful Russian Relaxation. Models. 800-233-2371

Fantasy Men
New York's Premier Male Models
(212) 388-1500
Safe and discreet. All major credit cards.

Cindy & Roommates—Sensual Role-Play For You! 212-481-5240 / 5241

SARA & ALLANA
(Formerly Of Jasmine's)
Invite You To Explore Psychodrama
At Their New Location. 212-686-6730

Magnificent Monique—Back In The East 50s. By App't. 212-253-5618

INTERNATIONAL CLUB
The Best Relaxation In Town.
Luxurious, Private & Discreet.
Specializing In Private Parties.
5th Avenue Penthouse Loft.
212-683-1392

She's Famous In Europe—Now In NY. Exotic. Elegant. Monique. 212-517-9466

VENTURES UNLIMITED
Upscale Role Play. 212-888-1666

Live Conversation—1-On-1 Stimulating Role-Play. Over 18. Call: 800-814-2569

Upper East Side—Sensual Role-Play By April, Leslie & Racquel. 212-427-4395

FEMININE TOUCH
Luxurious Service For Upscale Gentlemen. Total Satisfaction. Private. Midtown Location. Studio/Residential/Hotel.
212-352-1515

Adam & Rob For Men—Exclusive, Private & Safe. 212-988-2991

RUSSIAN RELAXATION
Upscale/Luxurious Service. Brooklyn In-Call. Hotel/Residential. 718-232-8549

YURAKU 516-777-7566
Rt 110S #4, Farmingdale

Lady Jeanine—Experience The Caress Of My Sensual Role-Play. 201-902-9348

Julia—By Appointment Only. Role-Play. Call: 212-539-3176

"For The Best In New York"—Fetish Role-Play, Cross-Dress. Call: 212-586-3882

JESSICA
Private. 212-352-1811

ELEGANT ROLE-PLAY
Residential/Hotel Only. 212-964-0566

Mature Gentlemen—Private Relaxation By Mature Lady. Studio/Res. 212-957-9673

Absolute Discretion—Absolute Perfection. www.epiphany-nyc.com

Miss Rita—Exquisite Fetish Role-Play. Queensboro Bridge. 718-784-0638

Step Off The Stress Mill—Complete Role-Play By Nina: 212-868-0268

Zoe
James Bond Type Gal!
212-875-1976
Here 10am until midnight.

Diara's Private Retreat—Elegant Relaxation. 212-465-2570

Sheila - Tantalizing Brazilian Beauty—Vivid Imagination. Discreet. 718-392-6496

Sophia—Intimate And Private. For Upscale Gentlemen. E. 70s. 212-772-7470

RUSSIAN MYSTIQUE
Elegant, captivating, upscale. 718-266-5284

Madam Ruby's
(212) 873-8158
http://www.redlightnet.com/ruby
Discreet

Shemale—Swedish Model/Video Film Star For Desires. Barbi. 212-362-0145

Addictive Diversion—The Description Alone Makes You Want It. 212-697-5588

Int'l Models—From NY, Paris & Rome. Hotel/Resid. 212-633-8707 / 800-977-5228

Penthouse 5—Upscale Studio. All Fetishes. Res/Hotel. 212-391-8050/354-6224

MADEMOISELLE
Scandinavian & European Models
Upscale relaxation for gentlemen who expect the very best.
1-800-464-6667

Tiffany's Sensual Touch Of Role-Play
Elegant. West 50s. European/Brazilian/American. Call 212-765-5810.

#1 Transsexual Megastar!—Sultry "Sherry Fox", For Beginners. 212-582-5009

XTC Strippers—Models, Film Stars. Resid/Hotel. 888-982-0002

Stiletto—For The Discriminating Gentleman. Fetish Experts. 212-539-7576

Copacabana—Relax Your Body And Your Mind. 718-779-9582

JILLIAN BRADLEY & ASSOCIATES
A Wall Street Edition.
The Experience Continues.
212-425-0540

C.J. - My Inner Sweetness Will Make Your Heart Skip A Beat. Call After 7pm. Outcall Only. Expensive! 212-995-2032

Gina And Friends—Private, Discreet Role-Play And Fetishes. 212-371-3106

Inordinately Creative Role-Play
Mistress Melora - East Side 212-439-6033
HTTP://WWW.JAGWORLD.COM/MSTAMARA.HTM.

Elegant, Mature Relaxation—Private. Call For Appointment: 212-697-5932

Mature, Exquisite Relaxation—Very private, for gentlemen. App't. 212-759-2024

Exclusive Relaxation—Brooklyn Studio. Hotel/Residential. 718-232-1380

Lauren & Stephanie—For Magic Moments. East 50s. Pvt. 212-813-0750

CLASSIFIED ADVERTISING RATES

There are approximately 36 characters per line (count each letter, space or punctuation mark as one character). Minimum ad size is two lines. Special placement is $50. Deadline is Tuesday at 5PM for issue on sale the following Monday. Advertiser must include street address and daytime phone numbers. Call us at 212-779-7500 or fax to 212-779-2449.

TOWN & COUNTRY ads are $44.80 per line (flat rate).
TRAVEL ads are $44.80 per line for 1X.
SERVICES & SALES ads are $63.00 per line for 1X.
ENTERTAINING ads are $62.30 per line for 1X.
ASSORTMENTS ads are $58.00 per line (flat rate).
STRICTLY PERSONALS ads are $37.00 per line (flat rate).
HEALTH & FITNESS ads are $63.00 per line for 1X.
INTERIORS & EXTERIORS ads are $62.60 per line for 1X.
NEW YORK KIDS ads are $44.80 per line for 1X.
INNS & LODGES ads are $50.75 per line for 1X.

Frequency and Display Rates Available

INSERTION ORDER

Name ______________________________

Street Address ______________________________

City ____________________ State ____________________ Zip ____________________

Day Phone (for our records only) ______________________________

Payment: Check ________ M.O. ________ MasterCard ________ Visa ________ AmEx ________

Card Number ______________________________ Exp. Date ____________________

Signature ______________________________

AD COPY :

Strictly Personals

Strictly Personals is a weekly feature. **Cost is $37.00 per line,** two line minimum. Approximately 36 characters equal 1 line. Limited abbreviations. Add $35.00 for NYM Box Numbers. Leave 12 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First-page placements are available for a production cost of $50.00. **Mail responses are forwarded continuously for six weeks and phone response line is open for 4 weeks after issue date** (phone service is not automatic and must be requested by the advertiser). To place an ad with credit card (VI, MC, AMEX), call 212-779-7500, fax 212-779-2449 or send personal check or credit card information with advertisement to: **Strictly Personals, New York Magazine, 2 Park Avenue, 11th Floor, New York, NY 10016. Advertisers must include home address and daytime phone.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box Number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

New York's Premier Matchmaker
• NOW ALSO ON LONG ISLAND •
As featured in NY Times, Crain's NY Business, CNN, CBS, CNBC, ABC, FOX News, BBC, "London" Independent and Cosmopolitan

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350 NY
310-276-0072 BEVERLY HILLS

Looking For That Special Man—Life is wonderful, but you're the missing ingredient. Early-40s woman, 5'7", exceptionally attractive, sexy, elegant, vivacious, with many interests. Seeks special man, early 40s-mid 50s, who makes me laugh, touches my soul, makes me want to spoil you. You're smart, funny, tender, multifaceted and know the rewards of a loving relationship. Note/photo. 1972 ✉ ☎

Former Fashion Model—Caribbean-born, world-traveled, bright, warm, sensual and self-sufficient - seeks tall, cultured man of substance, 49-65, to share the pleasures of life and a romantic, committed relationship. Serious responses only. 1953 ✉

Looking To Share—Warm moments together. This physically fit, successful, handsome PhD male is looking for a pretty female in her mid to late 40s. Perhaps we can share some cozy dinners, movies, theater, walks in the country, and more. Note and photo. 1876 ✉

Waiting For Plato?—Bright, attractive, independent, single white female, 38, into NYC, arts, film, travel and the examined life, seeks single white male, 40-50, to compare philosophies with. Photo/shadow on cave wall with note. 1930 ✉

This Ad Is A Gift To Our Mother—Who enjoys antiquing, dancing, dining, cooking, flea markets, movies, walks in the city and travel. She is a young-50s Sophia Loren look-alike - energetic, successful entrepreneur. You: tall, Jewish, attractive, kind, caring and financially secure...to be her leading man. Note/photo, please (will reciprocate). 1947 ✉

Jewish Professional Man—48, 5'8", ready for commitment, nonreligious, varied interests, seeks Jewish woman counterpart, five boroughs, 25-39, for marriage and family. Photo preferred. 1958 ✉

Attractive, Classy Female—50s, seeking active male for caring and sharing. 1903 ✉

Female MD—US-born Chinese, seeks US-educated, conservative Asian MD, PhD or JD, 27-34, for friendship. 1902 ✉

White Knight—Recently single, high-caliber male (Jewish), Harvard (MA), international business and eclectic writer, creative spirit, adventurous, successful, 40s, good soul, 5'10", "the right stuff" looks, Manhattan, seeks emotionally rich, fearless and sophisticated, photo-armed rare gem. See photo website www.WHITEKNIGHT1.com for more complete picture. Or head straight to GO... Photo and material to: 1904 ✉

Passionate About Living And Laughing?—New to NYC, fun, vibrant, multifaceted, intelligent Jewish woman, 35 - beautiful, happy, successful (Ivy college, MBA) brunette with great laugh, class, creativity and down-to-earth values. Offers and values kindness, an adventurous soul, mutual respect, sincerity and silliness. Passions include traveling, the outdoors (biking, skiing), cooking, dancing, ideas, learning new things, the arts and chocolate. Seeks a funny, intelligent, affectionate, professional Jewish man for fun, friendship, romance and family. Note/photo appreciated/phone. 1935 ✉ ☎

Beautiful, Slim, Well-Educated—Asian feline, 5'6", 26, seeks to share lifestyle of luxury with handsome, distinguished, tall, fit, spiritual, soulmate for marriage, children and much exploring. 1979 ✉

Single—What can I say? I'm single. I don't know why(!)...because I'm 27, very attractive, with a great body, short hair, hazel eyes and working at a great career as a head hunter. I can find people for other people but not for myself. You should be 27-36, also working on a great career, fun, attractive, tall and really serious about finding the right girl. Send photo and note, because I might be her. 1891 ✉

Warmhearted, Dynamic Ivy MD/PhD—With much humor - handsome Renaissance man with passion for life, culture, fitness, travel, 5'10", slim, 43. Seeks sweet, sincere woman under 37, for marriage, family. Phone/photo a must. 1976 ✉ ☎

Aphrodite? 18-25—Wise, seductive, beautiful, sensual woman...send photo/phone/note to 38-year-old, handsome white male MD for R&R and TLC. 1887 ✉

Very Pretty—Jewish female - 41, 5'8", slender, seeks Jewish male - handsome, tall, 42-50, who enjoys Atlantic City, movies and dining out... Financially secure and looking for a serious relationship. Photo/note. 1922 ✉

Beautiful, Ivy League—Thin, (212), Jewish, 36, accomplished, great laugh. Seeks male counterpart, Wall Street professional, 33-45. 1961 ✉

Help Me Find My Heart—Me: attractive, 48 years young and fit, 5'3", down-to-earth, blue-eyed blond, Catholic background, Nassau County resident. You: nonsmoker, easygoing, sincere, romantic, a good communicator with a good sense of humor - kids okay. Us: seeking monogamous, committed relationship. Letter/photo, please. 1959 ✉

Carpe Diem—Beautiful, warm, 40-plus European lady (successful entrepreneur) with great wit, joie de vivre, seeks quality Jewish gentleman, 48-63, attractive and successful, fun-loving and caring, with whom I can share my passion for travel, art, music, theater, sports and exploring all that life has to offer. Please send letter and recent photo. 1875 ✉

Attractive, Funny, Romantic MD—31, 5'6", Jewish male, athletic build. Loves beaches or roof decks, theater or televison, fine dining or fast food with the right woman - a warm, attractive professional, 22-32. Note/photo/phone. 1923 ✉

Someone Special—Happy, healthy, caring, strikingly attractive, successful professional woman - looking for same in a man. I have a wide range of interests including family, friends, career, the arts, the city, dance, travel and ski. Divorced, 40, with one young child - I desire a man who wants commitment, children. 1928✉

Attractive, Active, Professional—Mature, Jewish, nonsmoking female, 5'6", seeks psychologist, psychiatrist, psychoanalyst, physician, philosopher, painter, philanthropist, producer... Seeks staid companionship but will accept adventure. 60 plus. 1973 ✉

Enthusiastic, Energetic, Eclectic—Creative, caring, good-looking man seeks interesting woman, 25-40. 1956 ✉

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.
PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 852-7700

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Classic Beauty—29, slender, erudite, fit, feminine, outgoing, warm, successful (former lawyer turned equity analyst), seeks highly educated, successful, confident (not cocky), fit, down-to-earth man of integrity (30-45), who wants a happy home life, fun and romance. 1909 ✉

Sweet, NYC—PhD in English, seeks NYC man of integrity, culture, caring, 49-59, for commitment, marriage. Photo. 1911 ✉

Westchester MD—Successful, 43, handsome, Christian, fun-loving, warm, caring, seeks suitable lady for romance and relationship. 1899 ✉ ☎

Glorious, Fun Trip—Greek Isles, May-June... Youthful type seeks woman, 45-55. Photo, please. 1916 ✉

Gay Asian Woman—Attractive professional, 37, down-to-earth, honest, fit... Likes the outdoors, hiking, vacations, Sarah McLachlan, Oleta Adams, softball, tennis. Seeks easygoing, warm, sincere nonsmoker for passionate relationship and to enjoy life. Photo please. 1917 ✉

Nice Guy Searching For Nice Girl—Athletic attorney, 36, 5'11", 175 lbs, Jewish. Enjoys skiing, biking, rollerblading, classical rock music, travel, dining out and more. Seeks an attractive, physically fit, emotionally secure, marriage-minded woman, 25-35, who is caring and sincere. Note/photo, please. 1884 ✉

Attention!—Grand prize not yet claimed - Me! Financially secure Jewish male entrepreneur can make your life happily ever after. If you're petite, cute, in your 40s, and would enjoy world travel, appreciate a fine home and lifestyle in Scottsdale, AZ, photo please. 1942 ✉

Looking For Me?—I'm an attractive, Jewish, youthful, widowed woman, 60, recently retired. I smile more than not and consider myself fortunate. I want to love again. Are you a warm, bright, decent, secure man? Bio/photo, please. 1934 ✉☎

Scintillating Personality—Lisa McRee look-alike but older. Successful businesswoman loves skiing, dancing, tennis, plays. Slim, 5'6", classic dresser. Children grown. You: handsome, fit, funny, solvent businessman, 50-65 years young. 1978 ✉

Reach For The Gold—With a sports-minded, striking, 5'10", blond/blue-eyed Jewish professional female with a great smile and sense of humor, who wants to reach the finish line with a tall, warmhearted, successful professional man, 38-50, for record-breaking romance. Note/photo/phone. 1878 ✉ ☎

Beautiful, Sophisticated Woman—46, 5'5", 115, warm, Christian, Harvard MBA - seeks man for arts, outdoors. 1921 ✉

5'2", Eyes Are Brown—Brunette beauty, 42, with a zest for life, looking for a handsome man, 40-48, who likes traveling, romantic walks and lots of laughs. Note and photo, please. 1968 ✉

Me:—Really attractive, slim, blue-eyed, young-at-heart, blond Jewish widow. You: love to laugh, kind, nice-looking, fit, maybe tallish, interesting, comfortable, able to travel anywhere, even Brooklyn (but well worth the trip!)...60s-early 70s. Send photo. 1919 ✉

Loving Dad/Your Mate?—Jewish doctor, Ivy-educated, 6", handsome, slim and fit, 40s, with two great kids - seeks slim and fit lady, 30s, with traditional values, great looks and huge heart, who will be a loving mom to our kids and maybe more. Nonsmoker. Note/photo, please. 1975 ✉

Earthy Beauty—Full-figured and fit, unpretentious, white, alternative health professional - loves to laugh. You: white male, 38-49, kind, outdoorsy, sincerely seeking partnership. Photo/note. 1957 ✉

Single Male, 43—Sensitive, intelligent, emotionally mature, great sense of humor, seeking a woman with similar qualities. 1877 ✉

Gay Male, Attractive And Fit—42, athletic, successful professional, modest to a fault. Seeks friend and partner with a kind heart, good mind and sound body. Brief note/photo appreciated. 1905 ✉ ☎

Great Expectations—Handsome lawyer, Jewish (nonreligious), 44, clean-cut and athletic, thoughtful and funny, seeks appealing woman to share life with, 34-40. Note/photo. 1888 ✉ ☎

Escape NYC—With white male, handsome, unattached, no kids, outdoor-oriented, athletic, trim, fit, intellectual, nonsmoking, young 47, successful Wall Streeter. Seeking single female for a romantic partner for long country weekends (long drive)...relaxing while working in the garden, and vacations on the Cote d'Azur with fine wine and food. If you are young, brainy, talented, trim, fit (great legs a plus) and adventuresome, please send a recent photo and a note, and we can meet for drinks or dinner. 1912✉

Black Male—50, fit, handsome, seeks 37-50, very attractive, trim female. Race unimportant. Note/photo a must. 1920 ✉

Secure, Successful—30s, attractive white male, seeking attractive, single, stable white female, 23-33. 1960 ✉ ☎

Seek And You Shall Find—A successful, single Jewish male, 34 years old, athletic, nonsmoker, handsome, 5'10", 170 lbs, brown hair, blue eyes, never been married, live and work in Manhattan. I am a little shy and quiet, but I am honest, sincere, considerate and emotionally secure. You are 27-33 years old, professional Jewish female, never-married, slim, attractive, physically fit, confident, educated, emotionally secure, good communicator, down-to-earth, caring and not into games - for possible lasting relationship. Please send personal letter, current photo, phone. Nonsmoker. 1971 ✉ ☎

Extremely Charming And Attractive—Single white female, 45, looking for a great guy who loves to ski, hike and laugh, among other things. Note/photo. 1873 ✉

Diamond—Mined in South Africa, polished in Israel, matured in America. Pretty, petite professional - warm, loving, fit, traditional Jewish values. Seek Jewishly literate soul mate, 50s-60s. 1943 ✉ ☎

Fun-Loving Widow—65 years young, adventurous, Jewish, seeks solvent, mild-mannered gentleman for companionship. Enjoy traveling, museums, music... Do you? Note and picture, please. 1980 ✉

SELF-MADE CEO

A tender, romantic man in a fast-paced city describes this 40-year-old, tall, lean, handsome Jewish CEO of two companies. Modest and down-to-earth, he possesses loving and giving qualities rarely found in New York. Athletic, he works out, skis, loves dancing and summer boating. If you are intelligent, independent, warm, classy, fit and attractive, you may be rewarded with an incredible journey through life with this unusual man. Call the Godmothers and we'll make the introduction.

"A gift from us to you."
THE GODMOTHERS©
212-245-7175

Romantic Heart Hunters© Since 1979

Attractive Widow—Blond, upbeat and fun, from NJ, seeks refined widower, 60-70, to share road ahead. 1974 ✉

Woman Seeks Man—45-year-old woman, 5'2", somewhat fit, half Jewish, in search of nice-looking man who cares about himself and the world, and appreciates a well-constructed sentence. 1880✉

Looking For Man—Who has spent time building his life and now wants to start living it! Beautiful blond, green-eyed career woman, mid 30s, with zest for living life to the fullest, seeks bright, funny, athletic man to spoil. Note/photo. 1896✉☎

Attractive, Accomplished Artist—With abundance of brains, heart, humor, seeks late 40s-50s man who's similarly endowed. Integrity, depth, playfulness required. Interest in culture and/or nature appreciated. 1962 ✉ ☎

Handsome, Romantic, Fun—36, Jewish MD. Many interests: travel, Reebok... New to NYC. Seeks that one special sweet, caring, attractive woman for love and family. Note/photo. 1806 ✉

Handsome Male—Mid 50s, various interests, seeks a woman for committed relationship, nonsmoker. Photo. 1871 ✉

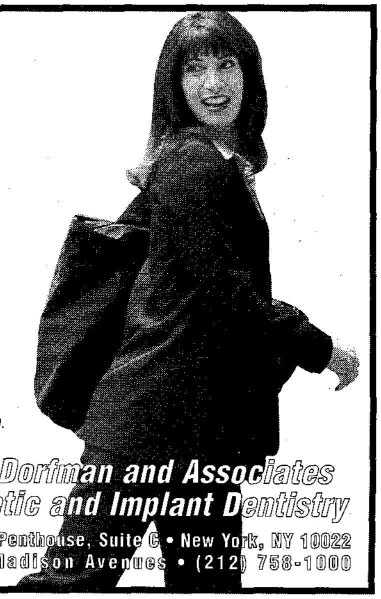
Got The Need For Speed?—Then you're a beautiful woman with a weakness for race cars and the men who drive them. Hey! Here's one now: 49, creative, quick wit, 6', a muscular 175 lbs, and living in CT. You're 25-40, athletic, funny, and eager for the fast company of a regular guy with a premium outlook. Photo/note, please. 1910 ✉

Are You A Sensitive Yet Normal Man?—I am a very attractive, thin, marriage-minded woman, 41, Jewish, long dark hair, blue-green eyes, silly and intellectual. Photo a must. 1892 ✉ ☎

Jewish Female Physician—35, 5'6", slim, attractive brunette, green eyes, seeks successful Jewish male, 29-37, tall, dark hair, MD/JD/CEO/MBA. 1901 ✉ ☎

Doctor's Orders—Say this sexy, accomplished, brown-eyed girl, 34, needs one dynamic, brilliant guy (doctor?), 34-40, for fun, cerebral and sexy life. Photo a must. No cats, please. 1908 ✉☎

Harvard Lawyer—6'1", handsome, athletic (skiing, tennis), intellectual, somewhat idealistic. Seeks intelligent, attractive, loving woman, 40-53. Zest for life a must. Photo preferred. 1939 ✉ ☎



Smiles Are Romantic®
- Cosmetic Dentistry
- Tooth Whitening
- Implants
- Periodontics
- Endodontics
- Oral Surgery
- Orthodontics
- Computer Imaging
- Six Dentists, including Four Specialists
- Free Consultation

Dr. Dorfman has managed one of the most successful dental practices in N.Y.C. for over twelve years. He is a Penn honors grad who has edited many dental articles and is a member of and the American Dental Association.

Dr. Jeffrey D. Dorfman and Associates
General, Cosmetic and Implant Dentistry
18 East 50th Street ◦ Penthouse, Suite C • New York, NY 10022
Between Fifth & Madison Avenues • (212) 758-1000

Strictly Personals

Place your ad in New York Magazine's special bannered Summer Shares and Rentals section and get the very best tenant or housemate you can find.

The secret is out: Our readers are interesting, funny, savvy, sophisticated, respectful, and they know that when the assignment is to bring a dozen bagels, it's really thirteen – and they almost always remember the cream cheese.

Call Tim Hyde at 212-545-3673 and get a special rate you can't refuse, or fax your request to 212-779-7500.

Let's Celebrate 2000 Together—Looking for a warm, sensitive, caring woman for a 39-year-old, semi-retired, good-looking bachelor ready to set up white picket fence in suburbs. 1893 ✉

Auburn-Haired—Freckled, independent, professional, 52-year-old, fun-loving woman seeks cultured, successful, emotionally evolved, secure man to enjoy companionship, foreign travel, good food and wine, opera, Italy, good movies and an honest, sharing relationship. 1946 ✉ ☎

Retired Male CEO—Seeks mature lady companion in Florida. 1872 ✉

I Would Like To Meet A Great Guy—I am a warm, genuine, vibrant, successful professional, 36, athletic, 5'5" brunette beauty with a great smile, Seek an intelligent, genuine, successful, passionate, athletic guy, 30-42, who is interested in a lifelong relationship of romance, friendship and family. 1964 ✉

Hispanic Female—30, 5'6", 120 lbs, professional, multilingual, enjoys travel, movies. Seeks caring male, 29-36, for meaningful relationship. Must be 5'11" plus, healthy, well-educated, nonsmoker. Bio/photo requested. 1932 ✉

Smart, Elderly, Active Woman—Petite, widow, professional, good dancer, good talker, seeking good company and a honey to play with, have fun with, to love. Jewish male, 65 plus. Note/photo/phone. 1898 ✉

Attractive, Intelligent—36-year-old Jewish businesswoman, with good sense of humor and varied interests, seeks successful man who enjoys the best things life has to offer. If you have a big heart, we'll have a great start. 1955 ✉ ☎

Cuddly, Caring Exec—Seeks one lovely woman: slim or full-figured, short or tall unimportant... Must have soul and be sensitive, 36-46. Photo. 1906 ✉

Our Time Is Now—A compassionate, sensitive, humorous, cute and fit guy is stubbornly holding out for a Jewish, 20-32, fit and funny, smart, beautiful, confident, sexy woman. I am not giving up on you. Give this one a chance, I am worth the wait. Respond with a photo. 1874 ✉

Gay White Female—50, slim, attractive, loyal, Ivy PhD, financially secure, seeks soulmate for hiking, diving, skiing, biking, swimming, blading and/or travel. 1931 ✉

Exquisite Peal—Sensitive, vivacious, hip, passionate - loves intellectual stimulus, understated elegance, exotic foods and travels. Seeks civilized gentleman - JD, MBA, 35-50 - loves sushi and dogs, is witty, sympathetic, capable of cross-cultural commitment. Photo. 1897 ✉

Simply Won't Settle—Me: beautiful artist, sweet, feminine, independent, great smile, fit, shapely, blue-eyed brunette, nonreligious Jewish, classy, down-to-earth, MFA, 37, never married, desires dynamic, intelligent, accomplished, good-hearted man. Photo. 1938 ✉ ☎

It's A New Year And...—Out with the old, in with the new! This is not about housecleaning but about the next major step in life. I'm 32, 5'8", successful computer professional, Italian, raised in Europe but here to stay. Willing to trade cooking lessons for dancing lessons. If you are 25-34, feminine, send note/photo. Nationality unimportant; legs are. 1949 ✉

Sailor's Delight—Looking for a single woman, 27-38, easygoing, slim, attractive, sophisticated and outgoing, for two-week St. Martin catamaran adventure (late March) and possible relationship. I am 40, 6'3", 200 lbs, active, good-looking, secure, healthy in body/spirit, and I have blue eyes. You pay your air fare - all else is covered. Note/phone/photo. 1883 ✉

Soft, Warm, Cuddly Woman—Seeks professional man, 45-55, with strong cultural/literary interests. Photo. 1913 ✉

Gay Male, 62—Wasp, quiet, seeks friendship with together, macho-type male. Start with note/photo. 1929 ✉

News Reporter—30, seeks (212)-only Jewish guy, 32-36, smart and super-successful, prefer 5'10" plus, dark hair, good looks, solid build, upbeat, outgoing personality. You enjoy parties, dining out, gym, beach. Detailed note, please. 1895 ✉

Notorious Manhattan Publisher—With lust for life, fine food and cigars, seeks open-minded lady to share his time with. You must be slim, 25-45, and able to know a good thing when you see it. If you think love is an adventure, give me a try. Phone and photo a must. 1966 ✉

Let's Make A Deal—Door number one, you get: a beautiful prize package, stylishly wrapped, 5'2" high, 41, slim in width and bursting with surprises. Includes: humor, warmth, creativity and passion. Bonus: dog lover/owner! Door number two, I get: a substantial, recycled, 38-52-year-old male package - handsome and tastefully designed, filled with kindness, creativity, sanity, spontaneity, honesty and intelligence. Animal lover a plus. Door number three, we get: a double header...a win-win for both of us! Wrappings aside, a life of mutual partnership, shared passions, love, laughs, support, adventure, travels and more! Note/phone/photo, please! 1926 ✉

City By Day, Country By Night—Attractive, successful, shapely brunette, 52, seeks upscale Manhattan or suburban male, 55-65. Let's share all of life's pleasures. 1882 ✉ ☎

Widower—51, 6'1", 190, government service, Democrat, Protestant/Unitarian. I enjoy being an amateur jazz and classical musician, a movieholic...astronomy and celestial phenomena, books, museums, science and 20th-century art. 1937 ✉

Attractive, Athletic—Professional woman - petite, slim, with sparkling blue eyes, looking for a kindhearted, accomplished man, mid 40s-60. 1952 ✉ ☎

One-Of-A-Kind—Seeks similar. Very successful, handsome, outgoing entrepreneur seeks intelligent, pretty, marriage-minded Christian female, 25-33, who is looking for the right guy and the right relationship. Photo; will exchange. 1965 ✉

Light My Fire—Vital, successful, attractive Yale alum, former creative advertising CEO, young at 62, divorced, Jewish (nonobservant), with city and country homes, seeks equally successful, educated, witty, extremely lovely nonsmoking woman, over 45 and under 5'7", who is the stuff that dreams are made of. Brief bio/recent photo, please. 1918 ✉

Older And Exquisite—Successful, exciting, silken-skin vegan with limitless energy, seeks mate. 1941 ✉ ☎

Gay And Handsome—Mature white male physician, 5'11", 160, seeks warm, intelligent white male partner, 45-60. Interests are tennis, music and theater. You must be trim, fit, healthy, nonsmoker and aggressive in your way. Note/photo. POB 456, Murray Hill Station, NYC 10156

Attractive, Smart Lady—Sought by good-looking, well-built European gent, 44. Photo appreciated. 1933 ✉

Smart, Sassy, Sexy—29, dynamic former athlete turned businesswoman, seeks one-of-a-kind, entrepreneurial-in-spirit, successful, athletic gentleman, 33-43, for fun plus romance. 1940 ✉ ☎

West Side Values, Downtown Style—...East Side upbringing. Late 30s, Jewish beauty, Ivy-educated, with expansive mind, fit body and exceptional career in film/television, seeks politically progressive, literate, brilliant and mature mate (40s) for Caribbean camping, Cajun dancing, dog walking, car repair. You are a sophisticated, accomplished nonconformist of sorts... You wouldn't expect to find me here. Letter/photo. 1948 ✉

It's Now Or Never—Retired Manhattan Jewish lady, petite, attractive, well-educated, financially secure, wants to meet retired Jewish gentleman, same qualities, with whom the clock of speedy time will stop to become peace, serenity, joy, hope, companionship...which, hopefully with a kind of magic, will take the name: love relationship. 1907 ✉

Green-Eyed Brunette—Very pretty, 5'8", fit, 43, Jewish, easygoing, warm, fun, seeks that special guy. 1914 ✉ ☎

I Love—My job (academic), watching videos in bed (with you), soul talk, discovery. Male seeking slim, self-aware, 45-55 female. Photo. 1915 ✉

New and Improved!

HEAR THE VOICE BEHIND THE AD

CALL 1-900-443-1500

$1.95 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.
PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, 1211 6th Ave., New York, NY 10036. (212) 852-7700

SEND

A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ———
P.O. Box 4600
New York, New York 10163-4600

Have Fireplace, Will Travel—45-year-old, single white male - psychologist by trade, regular guy by nature, looking for life partner. Me: 6', 170 lbs, smart and funny, kind and sensitive. You: 34-46, bright, outgoing, down-to-earth, with very pretty smile. Note/photo/phone. 1951 ✉

Priscilla Presley Look-Alike—Blond and sassy, with size 4, aerobicized body, this vivacious mid-40s woman is ready for fun! Classy, refined, multilingual, warm and funny, with home and career in southern Fairfield County. I love tennis, the ocean, the arts, sports and travel. I seek a dynamic, successful, risk-taking man with sense of humor, for the best of life. 1894 ✉

Attractive, Bright, Classy—Lady lawyer, 51, petite, athletic, wise and warm, with great sense of humor, seeks highly educated man under 60, strong yet cuddly, with character and charm. 1886 ✉ ☎

Good Face And Figure—Woman of 54, not much changed forever - except maybe sharper and sweeter, would love to find an aesthetically and intellectually interesting man. I live in Manhattan, read a lot, adore good music, walk, run, swim, play tennis, and am open to much else... but particularly a lasting affinity. Let's get lucky. Photo. 1936 ✉

Sashimi Versus Chicken Soup—Eclectic, Waspy, all-American Jewish male, 6'1", 175, 34, blue eyes, brown hair, extremely athletic, all-Ivy educated, seeks pretty, smart, athletic, down-to-earth Jewish girl who would rather spend time in Vail than in Miami, prefers frosted flakes to granola, and would most willingly help me concoct a tale about how we met. Note/photo. 1924 ✉

Professional Man, 64—Seeks attractive queen-size female under 50 to attend classical concerts and more. 1890 ✉ ☎

Dazzling Smile/Sparkling Eyes—50s female, successful designer, former dancer, with grown children, seeks romantic male best friend with a kind heart and good mind. 1900 ✉ ☎

It's Time—To find a very special woman to marry, raise family and share success with. I'm a fit, handsome, self-made, extremely successful businessman, unpretentious, Jewish, divorced, no children, intelligent, charming, humorous and warm - an all-around incredible catch looking to be caught by adorable, petite, thin, Jewish woman in her 30s, without children, who is extremely special, intelligent, witty, successful and ready to celebrate life with a dynamic partner. Photo helps. 1945 ✉

Looking For Ms. Right—6'2", blond hair, blue eyes, 45, Manhattan business owner, Jersey resident, never married, loves kids, good-looking, funny. Seeks attractive, thin Jewish female, 35 and under, who desires family life. Note/phone/photo a must. 1967 ✉

Physically Fit Male—33, MA degree, successful, enjoys music, movies, Yankees. Seeks romance with intelligent, caring, fun, slim female. 1977 ✉ ☎

SPECIAL
DISPLAY SECTIONS

SECTION	DATE	CLOSE
GREAT PARTIES	3/9/98	2/13/98
DESIGN DIRECTORY	3/23/98	2/27/98
PAMPER YOURSELF	3/30/98	3/5/98

call 212-779-7500 to advertise
or fax 212-779-2449

Assortments

Field's Dating 212-391-2233—Rm 1600, 317 Madison Av, NYC 10017 (ent 42 St.)

Single Women's Network—Nat'l group for cultural activities & travel. **212-529-9295**

ARA - CEOs,MDs,JDs,MBAs for educated **Asian, Russian, Latin** ladies **212-253-1971**

Discerning Jewish Professionals—Fine Art of Matchmaking. Raizy **212-877-5167**

LIFE EXISTS AFTER 40™
Fat Tues Fete, 2/24, 6:30pm, Arci's Place
450 Park Av So. Music, comp drink, 2 hrs
hors d's, $25. **RSVP L.E.A.F. 212-779-0642**

UTOPIA EVENTS
For Jewish Professionals 20s-30s
SATURDAY FEB 21 9pm-2am
Tavern On The Green CPW @ 67th St.
1000+ expected! $20 w/ pref. $25 w/out
For info or invite call **212-459-4321**

DATE SOMEONE IN YOUR LEAGUE
For graduates and faculty of the Ivies, Seven Sisters, MIT, Duke, Stanford, UC Berkeley, Johns Hopkins, University of Chicago, Northwestern. Over 2,500 members. **The Right Stuff: 800-988-5288**

Perfect Partners™
Voice personals for gays & lesbians seeking lasting relationships
— FREE CALL —
212-987-6400

NYC Connection New Dating Service—For educated professionals. Special low charter membership rates. **212-398-3511**

Int'l Match NY—For attractive Asian women & professional men. **212-787-6579**

YOUNG WIDOWS & WIDOWERS
Support group, 6:30-8pm,
with leader. **212-972-2084**

Enjoy Reading? Single Booklovers Nationwide! PO Box 117, Gradyville, PA 19039 **800-773-3437** SBL@compuserve.com

Singles Support Groups
Call Psychologist: **212-875-0074**

Classical Music Lovers Exchange™
For unattached music lovers. Nationwide.
1-800-233-CMLS Box 1239, NY NY 10116

SOLUTION FOR SINGLES
• SELECT from PHOTOS •
A personalized intro service for busy
NY/NJ profl's & execs. 9 yrs. **201-944-6171**

Dog & Cat Lovers Association—For all dog & cat owners. For info: **212-946-4665**

Art Lovers Exchange—Links Single Lovers of the Arts! National. **800-342-5250**

Meet Local Asian Ladies—American men. Friend/marriage. Party 2/28. **212-949-7581**

A+ Rating! Int'l Singles—Meet Russian & Jewish ladies living in NY. **212-736-6870**

Divorce Support Group—Licensed Psychologist. Call For Info: **212-245-5554**

Manhtn Penthse Profls Biz Arts Soiree
17yrs Feb 21 28 Mar 7 14 host intro **718-875-3878**

Westchester Jewish Singles, 30-49
Dance Party, Sat., 2/21, 9pm
Kol Ami Synagogue, White Plains, NY.
$10/mem.$15/nonmem. Info: **914-366-7898**

Date Someone New This Weekend
Call to hear 1000's of voice personal ads for free!
FREE CALL
THE RELATIONSHIP LINE
Customer Service 212-987-7001
www.relationship.net

Nothing But The Best
A NEW singles' network for graduates & faculty of NYU, U of Michigan (Ann Arbor), UCLA, USC, Syracuse, Brandeis, Boston College, Tufts, U of Rochester, Georgetown, UVA, Washington U, Lehigh, Carnegie Mellon, Notre Dame, Vanderbilt. CALL: **1-800-261-0410**

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times... For Information: **212-972-3594**

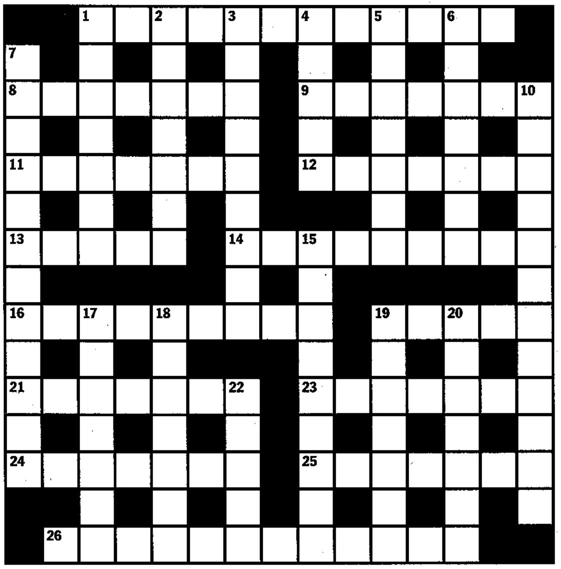
To Advertise—in this section call Alex Singerman at **212-545-3682**

RELIABLE
Since 1982,
New York's smart single
professionals have found
that *special someone* in
New York Magazine
Strictly Personals.
212-779-7500

The 'Guardian' Crossword

ACROSS

1 Vegetable not dated in the Pig and Parrot—Britain's attributes? (4,3,5)
8 Dessert for king giving heart to returning supporter. (7)
9 Collected the same sad assortment. (7)
11 Dirty beginning to salesman's spiel. (7)
12 Ladies' lady bales out? In. (7)
13 Test for calumny. (5)
14 Double-check and force in drunken sailor. (9)
16 Covering trick that's taken in a city. (9)
19 Firing minister who's lost his head. (5)
21 Base characters in Globe. (7)
23 Salesman carrying vase in attendance. (4-3)
24 Hot line to old artefact. (7)
25 Rapid movement of whole self bearing right. (7)
26 Unnatural penchant for image of large vehicle. (12)



DOWN

1 Having a laugh about electrified head carrying charge. (7)
2 Keep going into each artist's medium. (7)
3 Composer getting right into novelist's scented stuff. (9)
4 Attract student with slow delivery. (5)
5 Encounter in which avian leader is eaten by cat. (7)
6 Composer's big bad deed in Scripture. (7)
7 Religious symbol on church—charge for sample. (5-7)
10 Religious group showing measure in control. (12)
15 Northern Arts raised money without force. (9)
17 Animal secreting gold box-opener. (7)
18 Restored, deny embracing the Italian. (7)
19 Fibre gets young ladies' heads approximately turned outside. (7)
20 The tipple of tipsy legions. (4,3)
22 Moral code and so forth involving greeting. (5)

© 1998 The Guardian.

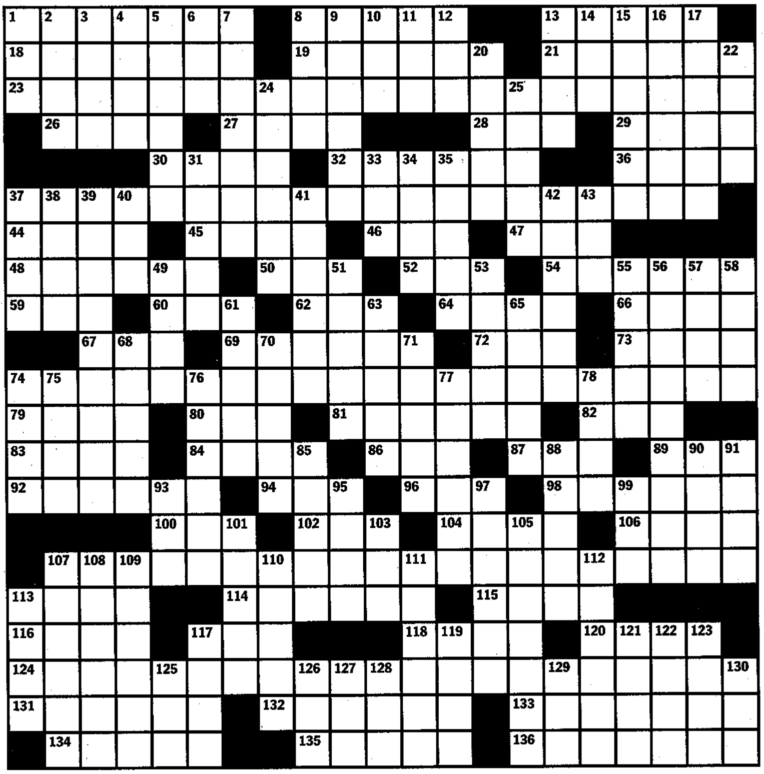
'Rift Among the Animals': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

1 Strappy shoes
8 Protest demonstration
13 Military bigwigs
18 Shoulder ornament
19 Penitent one
21 Bengal spearman
23 She said: "I realized you —— Paris."
26 Cowboy Roy's gal
27 Bonheur or Parks
28 Phone cut-in
29 Kett of old comics
30 Capricorn
32 Roe delicacy
36 Property claim
37 He said: "——."
44 Rainy-day rarity
45 Earth sci.
46 She raised Cain
47 Won at musical chairs
48 Northern capital
50 Pt. on a compass
52 Downed dinner
54 Car-wheel accessory
59 Neither's go-with
60 After an aitch
62 Dress up, with "out"
64 Declare
66 "Damn Yankees" temptress
67 Sancho Panza's beast
69 Sniffs
72 One of California's Santas
73 Basic entity
74 She said: "What made you ——?"
79 Play opener
80 Samovar
81 Chalk remover
82 Flight-board abbr.
83 Peter Fonda role, 1997
84 Virginia dance
86 And so forth: abbr.
87 Sets for med. dramas
89 TV channel
92 Edinburgh boy
94 Waiter's bonus
96 A.A.R.P. members
98 Verdi opera
100 Pat on
102 Brick poundage
104 Milky gem
106 Upon
107 He said: "I'm tired ——."
113 Real-estate measure
114 —— customer
115 London lockup
116 Satan, to Burns
117 Ending for nectar or alp
118 Hotel rental
120 Altar end of a cathedral
124 And so they severed ——.
131 "The Black —— Calcutta"
132 Multiply by two
133 Pyrenees shrine city
134 Hall-of-Famer Cobb, formally
135 Medicine allotments
136 Mountaineer's dream

DOWN

1 Ply the needle
2 Imitated
3 Tourist city of Japan
4 Sword combat
5 Assert without proof
6 Luau neckwear
7 Warehouse function
8 Toothed tools
9 Cornell's locale
10 Podiatrist's concern
11 Pub
12 Just-bought
13 Radar-screen image
14 Wasn't colorfast
15 Ring man Dundee
16 Nova ——
17 Bird dog
20 Replace the price marker
22 Dappled horse
24 Later, maybe
25 Defies danger
31 Choir accompaniment
33 New York's Beame
34 Long live!: Sp.
35 "—— Kick Out of You"
37 Lay —— the line
38 U.S.–Eur. pact
39 Pulled, as teeth
40 By way of
41 Northern Ireland
42 Having ardent school spirit
43 Abbr. used in air-conditioning
49 "It —— Very Good Year" (Sinatra tune)
51 "The Bonfire of the Vanities" author
53 Dodge, as taxes
55 More melancholy
56 Lower than soprano
57 Inter —— (among other things)
58 Walkway
61 Grenoble's river
63 Shine too brightly
65 In which to dip la plume
68 Recoiled in fear
70 "Olympia" painter
71 Sings like Ella
74 Nobel novelist Bellow
75 West Coast coll.
76 Part of F.B.I.
77 Third-party safekeeping
78 Wrong way for Greeley
85 Agile
88 Logrolling contest
90 Voting coalition
91 The "fuzz"
93 Reply to the preacher
95 Versifier
97 Faucet
99 Hear here
101 Zoo borough
103 Late-style: prefix
105 A miss is as good ——
107 Leopardlike wildcat
108 Having ruffles
109 "Old ——" (1957 Disney film)
110 Slammin' Sam of golf
111 Conditional release
112 Hired applauders
113 Esau's wife
117 Foot-soldiers' gps.
119 Pamplona cheers
121 Contented meow
122 Profile view
123 Summers in Saumur
125 Thou, updated
126 Blynken's shipmate
127 Twins, e.g.
128 Rival of 89-Across
129 Word with mazel
130 Concorde, for short



690

Solutions to last week's puzzles appear on page 139.

A suit
as unique
as the woman
who wears it.

Fine bespoke menswear
inspires our exclusive
glenplaid ensemble.
Notable for its
sophisticated ease
and meticulous
Canadian tailoring,
our double-breasted
jacket and trousers
are interpreted in
fine tropical weight
wrinkle-resistant
Italian wool.
It's a fresh,
individual look
this customer
and Actress
relies upon
to make
a memorable
appearance
whatever
her role.

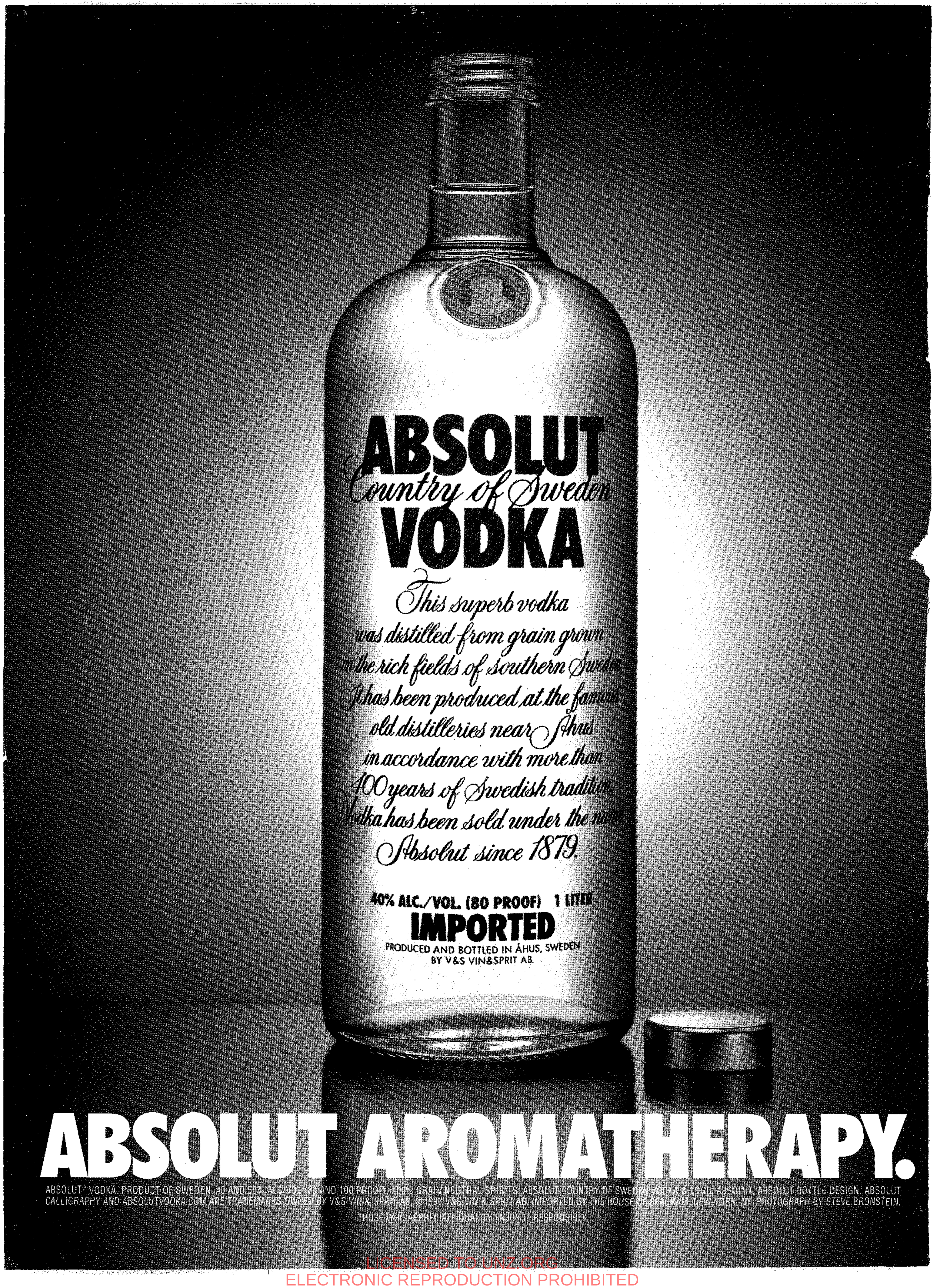
Paul Stuart

Madison & 45th
New York
212/ 682 0320

875 N Michigan Avenue
Chicago 312/ 640 2650

800/ 678 8278

To receive a copy of our Spring
Catalogue call 800/ 361 5446


ABSOLUT
Country of Sweden
VODKA
This superb vodka was distilled from grain grown in the rich fields of southern Sweden. It has been produced at the famous old distilleries near Åhus in accordance with more than 400 years of Swedish tradition. Vodka has been sold under the name Absolut since 1879.
40% ALC./VOL. (80 PROOF) 1 LITER
IMPORTED
PRODUCED AND BOTTLED IN ÅHUS, SWEDEN BY V&S VIN&SPRIT AB.
ABSOLUT AROMATHERAPY.

ABSOLUT® VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN, ABSOLUT CALLIGRAPHY AND ABSOLUTVODKA.COM ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1997 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY. PHOTOGRAPH BY STEVE BRONSTEIN.

THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.